

STONEY LONESOME FIDDLE

The Fiddle Music of Bill Monroe



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On Bill Monroe's Fiddle Compositions

This project began in 1996 as an effort to save some of the fiddle compositions of one of the most important American musicians of the Twentieth Century, Bill Monroe. I knew that many of his fiddle tunes (as well as those written with other instruments in mind) had not been recorded. Fortunately around the same time folks like Jimmy Campbell, Mike Compton, Bobby Hicks, Robert Bowlin, Butch Robins and Skip Gorman started to record and perform some of these compositions, though the CD's are increasingly hard to find. These transcriptions will help preserve them. The only way to really learn this music is to hear it played by the great fiddlers used as sources for the following transcriptions. Track down the CD's cited in the following commentary and buy them!

Having collected all the obvious pieces, hearing rumors of others (Monroe "gave away" many in the hope that other bands would record them), and sometimes successfully tracking down mysterious titles by being a cussed pest, in 2009 I gave up trying to involve third parties (who either were completely uninterested, wantonly greedy or wanted to include only about half the pieces in this collection) and decided to do the project on my own. Coincidentally the project was completed in time to mark the 100th anniversary of Monroe's birth in 2011.

This collection stresses the melody and so does not always include double and triple fiddle arrangements when authoritative solo recordings were available. Versions where fiddlers played everything they knew in every measure were not considered for inclusion. As Mr. Monroe might have said, "That's no part of nothing."

Despite the overwhelming influence of Earl Scruggs' banjo style to the sound of bluegrass, Bill Monroe maintained that the fiddle is the king of the music. Many fiddle greats were members of The Blue Grass Boys or just recorded with his band: Art Wooten, Tommy Magness, Howdy Forrester, Chubby Wise, Jim Shumate, Benny Martin, Byron Berline, Richard Greene, Bobby Hicks, Kenny Baker, Vassar Clements, Merle "Red" Taylor, Buddy Spicher, Dale Potter, Tommy Jackson, etc. Some of these were particularly outstanding contributors to helping write and record Monroe's fiddle legacy like Baker and Jimmy Campbell.

What kind of playing did Bill Monroe want from his fiddlers? My impression is that he knew when something did not fit with his conception of music, but that left an immense stylistic range; from Tommy Magness to Chubby Wise to Charlie Cline and on to Bobby Hicks, Richard Greene and Red Taylor. There are extreme differences in the approach of these players, but they are all Monroe-style bluegrass fiddlers.

The tunes in this collection represent a large part of the instrumental bedrock of bluegrass music. That Monroe chose to use "old" and "lonesome" in many titles should also illuminate something about the core of what bluegrass means.

some characteristics of Monroe's fiddle tunes

a) major/minor chords vs. natural/flat third scale steps

As you play through these pieces you will note many key-of-A tunes with only an F# in the key signature, and with a mix C naturals and sharps. Careful listening reveals that those third scale steps sometimes change their identities from measure to measure and are even, occasionally, played in the cracks, between flat and natural. (The latter has all but disappeared in the playing the current generation of bluegrass fiddlers.) That leads to some mayhem with the interpretation of minor vs. major chords. I am convinced that Monroe's accompanists were often as confused about that as I was. By the 1990's it was typical for the guitar and banjo to omit the third step of most chords in their accompaniment to such tunes. This is not a Monroe innovation. In the traditional fiddling of the South, there are pieces in which one or both the 3rd and 7th notes of a scale are not defined as in the Western art music (and electronic tuners).

Monroe obviously liked the tension of major chords played behind flat thirds.

Monroe also favored Dorian mode in the minor sections of his pieces. Two prime examples are Kentucky Mandolin and Cheyenne. Even though the latter has a Bb major section, Monroe resisted Eb notes in the minor sections of his solos in his G minor compositions. Using Dorian explains the major IV chords in tunes like Jerusalem Ridge.

b) Monroe is justifiably connected with "the high, lonesome sound" and some of his most enduring fiddle tunes are fierce, bluesy classics written in the 1950's. Big Mon and Wheel Hoss, particularly, are still mainstays of bluegrass set lists. But most of his compositions are more lyrical and at medium tempos, like current favorites Jerusalem Ridge and Ashland Breakdown. This may have been at least partially influenced by Kenny Baker's long stint as a Blue Grass Boy. He started the trend away from strongly blues-tinged fiddling in bluegrass.

c) One of the obvious characteristics of bluegrass fiddle is the frequent alternation of long notes and note-y sections. (Panhandle Country makes the point.) Most of Monroe's fiddlers used Nashville and Georgia shuffles only sparingly, unless they wanted to sound old timey. (Kenny Baker was particularly adamant about avoiding repetitive bow patterns.)

d) Glancing at some of these transcriptions you can get a sense of how integral slides are to this fiddle style. Some tunes teem with them (even though I omitted many mini-slides, just to avoid too much dense detail in notation). Kenny Baker and his disciples are notable exceptions to slide-ology.

e) Some of the performances of double and triple fiddle arrangements are roughly arranged, obviously a result of insufficient studio time to perfect complex, high speed harmonies.

f) The only thing Monroe loved more than double fiddles was triples.

g) Many pieces are named after places or events that Monroe could use as mnemonic devices to remember melodies.

h) And, as Mike Compton has noted, there is a penchant for “Old” and/or “Lonesome” titles.

Some tunes included here were not fiddle ‘features’ but are included because of some aspect of the fiddling that I found interesting. (And, I occasionally was struck by a transcription frenzy, wherein I suffered the urge to notate everything I heard.) For example, Bluegrass Breakdown was part of Monroe’s repertoire for forty years and it is instructive to see how different great fiddlers approached a quintessential key of G banjo tune (though it began life as a mandolin piece) over time. Listen for quotes and re-workings of motives.

Most of my transcription sources are Bill Monroe’s recorded legacy currently available from multiple sources, most notably, the Bear Family collection. I was also fortunate to have access to recordings of many of his live shows (see below for sources).

I chose tune versions by fiddlers who either had been members of the Blue Grass Boys or, like Stuart Duncan, have deeply studied the music and have the chops to do it justice in authentic style.

There is the question of how much did Monroe truly write and how much was composed by the fiddlers who “fleshed out” his ideas. He grew up in a time when ownership of tunes was treated quite differently than now. It is certain that he inspired any writing by his fiddlers and was probably present when most of the composing was done. At the very least their contributions were written for and with Monroe, and his spirit imbues them.

INTERPRETING THE NOTATION AND USING THE RECORDINGS

To play these transcriptions effectively requires familiarity with Monroe's vision of bluegrass. You should know something of how his fiddlers tended to bow and recognize which notes are a critical part of the melody and which are secondary like those that merely serve to correct bow direction (like the second B note in measure 24 in I'd Like to Be Over Yonder and the ghost note A in measure 13 of Dancin' in Branson).

Repeats of sections were/are never played the same way. Even on phrases that are otherwise identical, bowings always vary.

Two performances are occasionally conflated into one transcription. As a result those may be denser with musical ideas than normal.

Pickup measures are counted in measure numbering and in the commentary on the tunes that follows (with a couple of exceptions, like Sugar Loaf Mountain). Numbering should be obvious in context.

The recordings that accompany this collection are computer generated playback from the transcriptions, usually with the sound of a piano, which I felt was easier to interpret than a computer imitation of fiddle.

My music program does a mediocre job duplicating the swing that fiddlers put on eighth notes especially on medium to slow paced tunes, so you must bring your experience to bear to bring this aspect of performance to life. The computer also is usually unable to interpret slides, either ignoring or grossly mistiming them and completely freaking out at consecutive ones. So don't trust the recordings at points where there are jagged lines in the notation. (See below for more information about notation.) Even with these limitations, even if you are an experienced reader the recordings will help immensely.

It takes a great deal of concentrated listening to great bluegrass fiddlers to plant "the sound" in your head so that you can interpret and flesh out the note heads and stems. However these transcriptions are much more than stripped down skeletal versions and are not meant to be sight-read. I've included much detail of what the fiddlers really played to avoid disseminating dumbed down arrangements of what is a technically, very demanding style of violin playing.

There is no substitute for the actual recordings by these great musicians. If you are serious about bluegrass fiddling you should purchase (at least) most of Bill Monroe's recordings from the 1950's and '80's (as well as those by Flatt & Scruggs and the Stanley Brothers in the 1950's and '60's) as a basis of your music library.

On some transcriptions with multiple versions tempo changes are realized in the playback. When there wasn't much difference I just chose an average.

bowing and multiple fiddles

Here's a large can of worms. With a full band and less than optimal recording quality on most recordings it is impossible to notate all the slurs. But I feel that some of the obvious ones are important for getting a feel for the phrasing. **You will have to add or subtract a few slurs on most pieces.** Why didn't I just make a prescriptive arrangement with bowings that would work just right? Because that approach is not true to the heart of this music. Those not used to aural traditions of fiddling must learn to love consistent small variations with each performance, some of which can bring great joy to bluegrass aficionados. The lack of precise bowing in this collection is a reminder that your input is needed to perform the tunes.

The favorite bow pattern used by Monroe's fiddlers, by a long shot, is the dotted $\frac{1}{4}$ length Georgia shuffle but, in the overall picture, used sparingly. The two note Nashville shuffle is next.¹ With rhythmic chores carried by four accompanists single bows rule the day with occasional long bows of at least a $\frac{1}{2}$ note in duration. These would seem to be dictated by the contour of the melody and tempo. Treat the given slurs as starting points as you work out your own versions. The less you know about bluegrass fiddling the more you should rely on my suggestions.

In listening to all of Monroe's commercially recorded instrumentals I was appalled at the poor fidelity and mixing choices of most of the multiple fiddling. There was no panning of individual violins when stereo became available and harmony parts were sometimes mixed louder than the lead. Add globs of reverb effect and at times it is impossible to discern the notes, much less the bowing. It's a shame that so much great playing is unclear.

In the multiple fiddle entries I have usually not tried to determine the bowing (and slides) of the harmonies. That path would have led to obsessive bow-madness.

Occasionally I made the effort to transcribe the harmony as precisely as possible, warts and all. (I make note of this in individual transcriptions.) There are times that this sort of looseness adds to the excitement of a cut. Otherwise I smoothed out what I considered to be errors in timing and harmony note selection.

special symbols

Standard music notation has been used except for a few that I find helpful in bluegrass fiddling.

1. A **diagonal arrow** indicates, usually, a quick, short slide. There is no beginning note, just a smear of pitch. The quickness and length of the move determines its character.

¹ For a Georgia shuffle (or Georgia bow) see the end of measures 9 - beginning of measure 12 of Big Mon. Measure 15 of the same tune has two Nashville shuffles (or, rather, 2 halves of one shuffle). In Owensboro Polka, the slur in measure 16 is not a Georgia shuffle because it does not occur on the necessary part of the beat. This nomenclature for bowing patterns is not standardized.

A quick/short slide serves as an accenting device, making the destination note a bit more prominent. Slower/longer makes the slide sound more prominent and lessens the importance of the specific pitch. The longer slides are about ½ step, the shorter are tiny flicks. The latter are in the majority by far, many not notated to avoid clutter in the transcriptions. This is but one reason you need to buy the recordings.

2. **jagged line** connecting notes indicates to hold both notes to their indicated durations and connect them with a quick slide. The bow does not change direction.

3. An **arrow pointing straight up** - play a bit sharp, usually as part of quick down then up slides except for Red Taylor's Jennie Lind.

4. **Parentheses** indicate either a ghosted note or, when appearing around one note of a double stop, that the particular note is not always played in repeats.

5. An occasional repeat notation is applied eccentrically. This was done to persuade an unthinking machine to play the piece with the correct order of sections.

I invite you to keep in touch with questions, comments and critiques. You are eligible for any updates and additions that I might discover. I am still searching for fiddle-centered recordings of California Forest Fire, Cedars of Lebanon, Fair Play, Friday Night at the Opry, General Lee's Traveler, Let's Get Close Together Blues, Lonesome Old Railroad Crossing, New Beginnings, Old Farm Blues, Playing for the Old Folks, and Up in the Front, Out in the Back. It is not certain that all these titles exist.

To any of you who doubts the possibility that any of Monroe's music might be lost, here's a story from Billy Joe Foster, one time Blue Grass Boy, that I heard via Joe Carr, of Levelland College's bluegrass program.

'Billy said Monroe played the mandolin on the bus a lot during his time as a Bluegrass Boy. Billy said that Monroe really wanted his fiddler to learn all the tunes he was writing.

One night Billy got home late and noticed his message machine flashing. He didn't listen to it then and went to bed. Another recorded message came in the next morning erasing the message from the previous night. When Billy next saw Monroe, he asked if he had learned the tune he had recorded on Billy's machine. Billy explained it had been erased and Monroe replied "Well it's gone." '

Acknowledgements

Phil Zimmerman (www.bluegrass.com) for the cover photo of Monroe. Check out his book of great photos, *Bluegrass Time*.

Dave Freeman, Andy Shaw, David Howard and **Stewart Evans** for generous access to their music libraries

Michael Feagan for fiddling into his cell phone

Mike Compton for tune title information

Kenny Kosek, Fletcher Bright, Janet Farrar Royce for assistance with a few transcriptions.

Discographical and some background information came from the indispensable “Music of Bill Monroe” by **Neil Rosenberg** and **Charles Wolfe** (Univ. of Illinois Press)

And, of course, **to the amazing fiddlers who make this music live and to the Father of Bluegrass, William Smith Monroe.**

The Tunes with diverse and diversionary comments

1. **Ashland Breakdown**

Ashland Breakdown was originally recorded in 1975 with the double fiddles of Kenny Baker and Joe Stuart. Baker recorded the now standard single fiddle version on his *Kenny Baker Plays Bill Monroe* CD. The first two sections are played in second position. Duncan’s version is taken from Rob Ickes’ *Hard Times* CD.

This is named for Ashland, Kentucky and is a prime example of Monroe’s long bow, lyrical fiddle compositions.

2. **Baker’s Breakdown**

Baker alternates long bow, slurred and single bow phrases, drastically changing the bowing on repeats. On his first Monroe stint, he already exhibits some of the inventive turns of phrase that would veer Monroe’s fiddle sound away from the bluesy to more melody-based.

Add open string G and D drones to the first three measures. Baker ends after an A section.

Is there another Monroe instrumental that has such an obvious key change? This may indicate some of Baker’s contribution to the composition of Baker’s Breakdown.

3. **Baltimore Breakdown**

A rare one, caught in a live performance. Monroe comments on the groove of this tune during Duncan's playing, urging the audience to get with it. "Listen to it. That's the way we used to play years and years ago. I could even dance to it." Which he proceeds to do.

Add fingered A and open E drones to the second section.

4. **Beautiful Mountains**

Hate to say it, but this sounds like a throwaway tune Monroe wrote as an audience pleaser while touring British Columbia, Canada. Just before it kicks off he coaxes applause from the audience when he reveals that the tune's title is a tribute to the local scenery and then asks fiddler Feagan, "And give me a little break on it too, would you please?"

5. **Big Mon**

Big Mon (pronounced "mun") was a moniker that Bobby Hicks applied to the boss man. The tune was reportedly written at a square dance and began as a bit of improvisation by Hicks and Charlie Smith.

The fiddle plays section A only the first time through the form. Everyone else plays only B and A except Hicks who solos only on B and C for the rest of the recording. Most bands have forgotten this quirky touch. Currently many bands play an E chord on the 4th measure of the B section, changing the melody a little to fit the chord.

Play this with wild abandon but be aware that there is a current tendency to play this too fast.

6. **Big Sandy River**

Big Sandy River is from Baker's first stint with Monroe. The alternate measure 4-5 is currently played more often than the version played on his first solo. You can find the Big Sandy in northeast Kentucky. In a 1969 concert Monroe propounds on the key of A to the great amusement of the Blue Grass Boys.

"That's one of my favorite (pronounced 'right') keys because if you get lost you can always go to open A. I have gotten lost so many times and opened up that A, boy, and they think I was right back where I want to. We're gonna call on Kenny and Kenny wrote this number."

7. **Big Spring**

Monroe named this one after the west central Texas birthplace of friend, professional mathematician and fierce fiddler, Benjamin "Tex" Logan.

Jason Carter's version is from mandolin player Chris Henry's *Monroe Approved* CD. It sounds like he is not sure whether section D has F#'s or naturals. Robert Bowlin's version seems to me to be the more authoritative so I identified Carter's sections to agree with Bowlin, though they play them in different order.

The playing is kind of light, definitely not a wild and woolly piece. With the bow shuffles, the 2nd section is more old time sounding. The major section is more sprightly.

In Bowlin's measures 22 and 26, the band plays the rhythm of the first three notes. In measure 8 the guitar accompanist sometimes plays in unison in Carter's version.

Big Spring showed up on Buddy Spicher's cd "Tribute to Bill Monroe" with lyrics. I don't know where they came from, but certainly not Monroe.

8. **Bill's Dream**

The title was inspired by a dream of "foxhounds at the bottom of a well" (quoted in "Music of Bill Monroe" by Rosenberg and Wolfe)

Norman "Buddy" Spicher is a giant in the world of double stop fiddlers, a disciple of Dale Potter. The latter's command of this technique inspired Bobby Hicks, Scotty Stoneman and Vassar Clements among many others. Spicher tosses these off at a very demanding clip with suavity and aplomb. This transcription is an approximation of his harmony. The last measure contains a pitch-less chunk while probably fingering some G chord note(s).

9. **Black Tulip of Holland**

Ralph Lewis played low harmony on this live recording. I'm guessing that Monroe put it together during a tour of the Netherlands. It's a pedestrian effort played at a brisk walking tempo. During post-performance applause Monroe says, "That really makes me feel good to know that you're going to accept that number. Black Tulip of Holland, that's got to be the title."

10. **Blue Goose**

The first three measures are played with quite a goose-call like feel by Spicher. The tag achieves syncopation by alternating one left hand pluck with two short bows, a lick I first heard committed by Vassar Clements.

11. **Blues for Casey**

Bill wrote this tune to mark the birth of Jimmy Campbell's son, Casey, and gave the baby cowriter credit as a present. It is more of a walking, than dance, piece.

Last time through Campbell plays the A section an octave higher.

12. **Bluegrass Breakdown**

This began as a mandolin tune but eventually became Monroe's standard banjo feature. Earl Scruggs morphed this into the bluegrass anthem, Foggy Mountain Breakdown. On the original recording Wise did not play the B section.

This transcription can serve as a course on soloing on a key of G banjo piece with the vaguest of melodies. Notice how Wise's A1 section is altered by succeeding generations of fiddlers and how his A2 is now often used in the B section. When Baker played this in 1958, it was close to Wise's version

All except Wise's version are from live performances.

13. **Boston Boy**

Definitely a traditional piece and not composed by Monroe but it is mentioned in his Uncle Pen and, thus, is a part of the bluegrass history. This version is taken from Ricky Skaggs's *Ancient Tones* CD.

14. **Brown County Breakdown**

Brown County Breakdown was composed at Monroe's country music park in Bean Blossom, Brown County, Indiana. Lowinger, from New Jersey, was his first non-Southern fiddler.

The first part is played with rhythm hits on the downbeats in the first six measures.

The double fiddle arrangement is my own.

15. **Call of the Shepherd**

This one of Monroe's mystery tunes. It has such few notes that it sounds like it should be a vocal.

The last four measures are a quote of a classic bluegrass fiddle key of G phrase that goes back at least to Jim Shumate and Bobby Hicks.

16. **Cheyenne**

Is there a more perfect bluegrass fiddle solo than Hicks' B section on Cheyenne? Check out the contrary motion in the double stops in the first three measures followed by the classic fiddle syncopation. Hicks said that he just came up with it at the recording session. Longtime Monroe bassist, Bessie Lee Mauldin, is said to have contributed to the composing of Cheyenne (as reported in "Can't You Hear Me Calling" by Richard D. Smith). Monroe said that Hicks was the truest fiddler he ever had. (Quoted in "The Music of Bill Monroe by Rosenberg and Wolfe.)

Both versions here were recorded without accompaniment as Hicks and Duncan were demonstrating the tune.

17. **Chilly Winds of Shannon**

This is almost a jig, and probably could have been notated in 6/8 meter. Play this with a heavy swing feel in the eighth notes. Add open A & E drones. Despite some possibly stray C#'s, the accompaniment is minor. The two versions interpret the second chord differently, D and G.

Bright's version is taken from Skip Gorman's CD *Monroesque* and Campbell's from his *Pieces of Time*.

18. **Come Hither to Go Yonder**

Despite Baker's C#'s it sounds like the band (at least part of it, anyway) is playing Am and Dm! What were these guys thinking? The 1st part was played twice in live recordings, leaving out the 4 pickup notes to the 2nd section the first time around.

The band begins *stop time* (hitting only the first beat of each measure) on the last measure of the first section, and resumes regular time on the second measure of the

1st repeat. On the repeat of that section stop time begins on the first measure of the B section and ends on the fifth.

This is one of Monroe's great oracular titles.

19. **Crossing the Cumberlands**

This began as a medium tempo tune in the 1960's when first "given" to Lamar Grier as a banjo piece. It slowed down in the '70's during the tenures of either Rual Yarborough or Vic Jordan in the Blue Grass Boy banjo chair. It was written during one of the frequent breakdowns of the band bus while waiting for repairs.

Baker liked to repeat his sections. Greene's version, at the faster tempo, is a welter of slides. He is probably sliding in and out of second position. Because the software had such a problem with the slide notation I ordered it to ignore them in playback. (The notation still has all of them.) Note that Baker's version is in 4/4 meter while Greene's is in cut time.

20. **Dancin' in Branson**

The commercial recording was erroneously spelled "Brancin". The title refers to a country music theme park in Missouri.

The opening figure is unaccompanied. The figure in measures 28-9 is very staccato. Two versions of the second measure of the A section are offered in measures 6 and 11. Spicher really kicks on this one.

21. **Dead March**

This sounds like a reworking of a traditional tune. Monroe often added multiple fiddles to old time tunes (under the urging of his record producer) to make them sound more "modern" in order, I suppose, to help sales.

There are a couple of harmonies that don't synch up with the melody, but I believe that this is a faithful rendering of Hayes' playing. The accent is on the gentle side. Fade out during 1st section.

22. **Ebenezer Scrooge**

The second time through Robert Bowlin plays harmony fiddle. He plays C#'s in the harmony despite Campbell playing only C naturals in the melody. With the guitarist eliminating 3 notes in his strums, it is impossible to tell whether they meant major or minor. After waffling for a bit I decided for A major chords after the shock of hearing Bowlin's harmony.

In the B section the guitarist occasionally hits a C (b3) note in the bass, intimating a C chord, but I'm still going with all A majors.

According to "Can't You Hear Me Calling" by Richard D. Smith, Monroe saw something of himself in Scrooge as portrayed by Alastair Sim. For him, the tune's three parts represented Christmas past, present and future. (Although I count four parts.)

23. Farewell to Long Hollow

On Jason Carter's solo (from Chris Henry's *Monroe Approved* CD) the chords are not clearly major or minor. On James Bryan's *Lookout Blues* CD, guitarist Norman Blake definitely plays in Am which, I believe, makes the melody more striking. This transcription is a conflation of the three fiddlers' versions.

Measures 17-18 (Carter) and 21-22 (Bryan) are from different performances so it makes sense to use only one of them on each pass.

Long Hollow probably refers to a music festival at which Monroe performed. Derek Deakins, who fiddled with Bill's son James for a while, thinks that it refers to the weekly Long Hollow Jamboree, north of Nashville. "All the old guys used to talk about how Bill would come down and sit in with the band. The audience loved it and he almost became a regular in the years before he died."

24. Fiddler's Blues

In the style of a subset of Monroe's compositions, not in blues form, but played in a bouncy, country blues attitude. Other members include Bluegrass Twist, Bluegrass Stomp, and Bluegrass Special.

The alternate measures are taken from a solo Campbell performance in 2001.

There is an unrelated tune with the same title written by Arthur Smith.

25. Fiddler's Pastime

It sounds as if Baker was still arranging this piece as it was recorded. On the first pass, he played M11-20 before M1-10. My transcription represents his section A the second time through the form. The alternative measures 35-38 are Baker's first version of section C.

The first form is ABCB. Second is ABC. Fade out on A section.

Section A has some of the feel of Monroe's setting of Muleskinner Blues and section B reminds me of Lost John, a tune that Baker later recorded.

26. Foggy Morning in Morehead

Morehead is the home of Morehead State University in Kentucky, one of the few places that offer college level courses on bluegrass and old time music. This version is from what sounds like a rehearsal with the band. I think Monroe says, "Keep that long bow."

The fiddler may be Robert Bowlin (thanks Raymond McLain) though Wayne Jerrolds is possible. Whoever it was had Snowflake Reel in mind at the beginning of section two.

The alternate section 2 is based on Monroe's mandolin version.

27. Frog on a Lily Pad

Monroe demonstrates this on his DVD for Homespun Tapes (of Woodstock, NY). Measures 29-31 were very difficult to hear on my copy, so feel free to, whatever. The D#/E double stops are an imitation of a mandolin lick that Monroe uses on this tune.

I'm guessing that the opening triplet and octave jump represent frog behavior. I heard a concert where Monroe revved the frog up to 144 b.p.m.

28. **Galley Nipper**

Says Webster's Dictionary, a gallinipper is "a large mosquito that has a painful bite". I'm sure Monroe meant the jumpy melody line to reflect the movement of galley nippers.

On his CD "Tribute to Bill Monroe" Buddy Spicher overdubbed what occasionally sounds like a wall of 3 or 4 fiddles on this example of Monroe's later compositions. Monroe's mandolin performance of the melody is twistier than Spicher's.

In a couple of spots Spicher's harmonies are less consonant than my choices. For example in measure 1 of the low harmony he probably plays A-G instead of my G-F eighth notes.

29. **Get Up John**

Get Up John was written off of "Sleepy Eyed John", a traditional tune, and was one of Monroe's virtuosic mandolin pieces. It was fiddled in such markedly different ways, it earned inclusion in this collection.

Hicks and Cline (the latter on the original recording) dropped the E string to a D note. The only other instance I know of a fiddle retuning on a Monroe recording is Kenny Baker's Jenny Lind (on Monroe's Uncle Pen album). Hicks altered his usual style to add some shuffle bowing on tunes like this (Boston Boy, Big Mon and Jenny Lind) to give an old time feel.

With the usual poor mixing of the fiddle parts I was forced to make up most of the harmony part, but it sounds like Hayes does not play a triplet in section A. Baker, in turn, remakes his solo into his own less old-timey and bluesy style. It is notable for its interpretation of section B.

30. **Gnaw Bone**

This arrangement is my fiddle-ization of Bill Monroe's first mandolin solo. Glen Duncan was his fiddler at this Bean Blossom show in 1985. The harmonics in alternate measure 3 were played by both Duncan and Monroe.

Monroe plays the first variation of measures 12-13 only on his first pass. Does Monroe want A minor or major chords?

Gnaw Bone is a town ten miles south of Bean Blossom.

31. **Going Up Caney**

Parts of this are reminiscent of the old time tune, Wild Horse (a.k.a. "Stoney Point" and "Pig Town Fling"). Monroe used to intersperse a bit of a trio vocal based on the second section:

"Hey, Goin' Up Caney, Hey, ho, Goin' Up Caney"

The Caney River flows through southern Kansas and northeastern Oklahoma. Bill remembered it as one of his Uncle Pen Vandiver's fiddle numbers.

Even on a simple, straightforward tune like this Baker would alter the bowing on each phrase. This represents a conflation of the slurs on his first two passes.

32. **Gold Rush**

Berline introduced the esthetic of Southwest contest style to the Blue Grass Boys, though in this tune he is very much in the Monroe melody driven vein without typical Texas type variations. I do detect more swing feel than is usual. Berline was a Blue Grass Boy between the stints of Richard Greene who had a wild streak in most of his playing and Kenny Baker, Mr. Smoothy. Berline helped write this piece. The quick D to A chord change is supposed to recall a covered wagon of a '49er bouncing over a rock.

Note that, in his live performance, Baker quotes Berline's B section in his A and thus alters the chord progression of that section. In the original, the recording fades out during an A section.

In Bowlin's variant, the band plays the same rhythm as his melody.

33. **Golden West**

There is a big difference in Campbell's & Lewis' interpretation of this piece, only partially due to Campbell doing it with twin fiddles on Butch Robins' *Grounded, Centered & Focused* CD. (Only Campbell's lead is transcribed here.) One aspect is that Lewis plays more C naturals on her *Golden West* CD. The B sections seem only faintly related. It was impossible to hear most of Campbell's bowing. He repeats the A section while Lewis does not.

34. **I'd Like to Be Over Yonder**

Another mystery Monroe tune rescued on Butch Robins' *Grounded, Centered & Focused* CD. Dig the dissonance on the first B chord. It sounds like the kind of surprise harmony that Monroe would occasionally create (and many players would resist).

The second half notes in measures 4 and 24 would seem to be examples of bow changes to either get to the desired bow direction to begin next measure or perhaps Campbell just ran out of bow.

35. **Jekyll Island**

Named for a bluegrass festival in Georgia

The first couple of measures are straight out of Growling Old Man and Grumbling Old Woman, a tune that Kenny Baker later recorded with all C#'s in the A section. Other versions of Growling are in A minor in the A section and A major in the B.

36. **Jemison**

This one's a mystery to me. Does the title refer to the town in Alabama?

The first A section is played without harmony. This is one of his very few compositions with some crooked timing. And, while on timing, I don't know if they meant to fiddle the measure 10 quintuplet, but it's a fine twist of phrase, perhaps never heard in bluegrass before! In the next form they play it as a triplet, as in the alternate measure 10.

This version ends with a fade out in the A section.

37. **Jenny Lind**

Johanna Lind (often erroneously spelled “Lynn”), The Swedish Nightingale, was one of the first international stars. She was imported to the United States by that master of hokum and humbug, P.T. Barnum, for a tour that wowed the locals in the mid-19th Century. The greatest opera diva of her time, she had a vocal range from B below the staff lines to G above high C! Those appearances led to *Lindomania* and several tunes named in her honor, like this one.

Lind was the inspiration for several Hans Christian Anderson stories including “The Ugly Duckling”. (He had a crush on her but disparaged his chances because he thought he was homely.)

Until now I never noticed the slightly sharpened D played by Red Taylor in the original recording. He was a great fiddler and it certainly was not a mistake on his part. By the time Hicks played it, that idiosyncrasy was gone.

The B section of this tune was the only part recorded by Monroe (as the coda to Uncle Pen) until he taught the other part to Baker for his “Uncle Pen” album. It sounds like a melody that would have been played by his uncle in AEAE tuning. There is an E note (on the D string) droning almost throughout section A in Baker’s 1971 studio recording which leads me to believe that he tuned up (at least) the D string to E. (I only notate some of the E drone.) There is a harmony fiddle but it is way down in the mix. Baker’s ultra-smooth bowing make it difficult to detect slurs vs. saw strokes. I usually guess too many separate strokes.

Add loads of A and E drones.

38. **Jerusalem Ridge**

This one has become a bluegrass standard. Rumor has it that Baker composed most of it. The first half of the C section is in second position.

Almost no one does it this way anymore, but Baker does play F#'s in sections A & B! They are now played as either G or F naturals. With the aid of a video clip some bowing directions have been added.

Jerusalem Ridge is near Monroe’s hometown of Rosine. The tune is supposed recall Monroe’s days of fox hunting in the area.

39. **Kentucky Mandolin**

A mandolin feature that was played so regularly at Monroe’s shows that it has become a necessary part of the bluegrass fiddle instrumental repertoire. I’m guessing that Baker’s insistent, repeating G notes imitate Monroe’s mandolin tremolo.

Duncan’s variation is from Butch Baldassari’s *Old Town* CD.

40. **Land of Lincoln**

A complex number that was played at shows for a stretch in the 1970’s then disappeared for a number of years. Monroe recorded it back then but the original tape master disappeared!

In section D some of Baker C notes are perilously close to sharp. Same for Bowlin’s B section. What’s a transcribing drudge supposed to do? Some of the chords

are taken from mandolinist Skip Gorman's version on his *Monroesque* CD with fiddler Fletcher Bright.

In a 1969 live performance, Baker plays this D section 2nd and 4th in the form. In 1969, except for section B, all the C notes are clearly natural. This show occurred before Baker recorded it commercially and the audience was treated to a quintessential Monroe-esque introduction, beseeching the audience not to record it to prevent someone else might claim the tune.

"It's got some of the oldest tones in the world. I want to show you what I think old time bluegrass fiddlers should have. My break is really pitiful but Kenny will show you how the number goes. Anybody records this number be sure you keep it, 'cause I'll come after you."

41. **Lee Wedding Tune**

I reckon that this is a traditional tune. A generic key of G piece, I also reckon.

42. **Lily of Old Montreal**

Another mystery. The flag of Quebec province features prominent lily flowers. Ex-Blue Grass Boy Doug Hutchens says that Monroe was working on this when they played in Montreal around 1971. At that time it was a waltz.

Bowlin plays it plaintively at a saunter with a touch of blues *a la* Kenny Baker. The introduction seems to be constituted of bits of the A section. His Cm double stop over the D7 chord in measure 43 is a nice touch.

I can't think of any other piece in which, as in section B, there are Eb melody notes (as opposed to E naturals or no E notes at all) when in the key of Gm. Cheyenne has Eb's but in the Bb section not the Gm one.

43. **Lonesome Moonlight Waltz**

This bluegrass standard was reworked several times by Monroe with slightly different titles (Moonlight Waltz, Tokyo Moonlight Waltz). This seems to be his final version. Jim Moss' B section (from his *Sleeping Lady* CD) is an example of one of those earlier variants.

The first 16 measures are sometimes repeated. Swing the eighths. Only go to the "coda" on the final form. Otherwise end the form at measure 16 and pass the ball to the next soloist.

All the C#'s at the end of downslides from D are slightly sharp. It might be more accurate to think of those triplets as two swung 1/8 notes with a downslide from D, but Baker's timing strongly intimates a triplet with something like a C# in the middle. It can be difficult to put musical intent into words!

Monroe liked doing this with the full monty, three fiddles. Currently this is often played too slowly.

44. **Lonesome Old Farmer**

On Campbell's *Pieces of Time* recording the first section has one fiddle, Spicher joining in part two. Campbell often begins the A section in third position and does some

interesting slides that I cannot figure. For example, it sounds as if in measure 13 he slides from F to G and back down on one bow.

I am probably missing some of the double stops that Spicher inevitably plays. And there is slurring in measures 13-14 but it is hard to tell who is doing what.

There is the usual fogginess of minor/major chords here, but after hearing Mike Compton play Gm's when he was the sole accompanist on the 2001 version, he convinced me that the studio recording meant to play minors (and even though Campbell hits a big old B natural in the coda).

45. **The Long Bow**

I listened to three versions (Monroe, Foster and Price) before I had confidence to notate a melody. With Hicks and Spicher fiddling, there certainly were double stops on almost every long note, making it sound like three fiddles. I used their version for the main body of the notation but Billy Joe Foster's was clearer in parts (on his *Wild Horse Creek* CD).

I didn't attempt bowing notation. There were many differences in these three versions of the A section melody. In the first note of measures 9 and 13 Foster's overdubbed fiddles play C natural in the melody and an E harmony. Hicks and Spicher play A and C natural.

Note that there are a couple of phrases that Hicks and Spicher play in unison. I changed some of the harmony.

Banjo and mandolin play only sections A & B, the fiddles reentering on C.

46. **Louisville Breakdown**

A straight ahead G tune, the kind that Monroe would compose for fiddles but that needed a Scruggs-style banjo accompaniment to make it happen, like *The Long Bow*.

Michael Feagan fiddled for Monroe in the late 1980's. His excerpt is from his CD, *A Fiddler's Journey*. A few of James Price's notes are used for the melody. His version was with one fiddle.

The harmony transcription is as close to Spicher's as I could get, even the few harmonies that sounded a bit like Egyptian plainchant.

Five years after the recording, the 2nd section had evolved to the Kenny Baker excerpt at the end of this transcription.

47. **Lucky Lady**

I have notated only the melody line of a triple fiddle arrangement. It opens with a long bow blast without the rhythm section, that you will recognize by now as a Monroe touch.

Lucky Lady was the name of a ranch that Monroe owned(?) in Texas, named for a friend named Luckie.

48. **Methodist Preacher**

Another traditional piece that I suspect Monroe reinvented and Kenny Baker made his own. Duncan's variation is from Butch Baldassari's *Old Town* CD.

49. **Mississippi River Blues**

I am not sure that this is the correct title for swing-y, honky tonk number. Hicks feasts on this kind of feel. It reminds me of a song Monroe recorded but I can't find the title in my memory.

50. **Mississippi Waltz**

James Price fiddled for Ralph Stanley for several years and is a great interpreter of old time tunes in bluegrass style.

51. **Monroe's Blues**

Says Mr. Monroe about this tune, "I've had the blues and I love the blues." (Quoted in "The Music of Bill Monroe" by Rosenberg and Wolfe.)

The F-F#-G chord progression sets this a bit apart from similar pieces in the Monroe repertoire. Swing the eighth notes. The first note in measure 3 is sometimes F natural.

The original, from the Monroe recording, has three fiddles, but the low harmony is often buried in the mix. The solo version is from a workshop at a bluegrass festival. The parts of the harmony that don't link up with the melody represent the way it was played. Slurs are not notated in the duet.

52. **Monroe's Hornpipe**

In measure 3 most people play an open A string for the last note instead of the G#. And most play Campbell's (via Kenny Baker) version of the second section. But Bobby Hicks is a killer. He raised the technical level of bluegrass fiddle several notches when he appeared in Nashville in the 1950's. He probably also scared more than a few fiddlers at the time.

53. **My Father's Footsteps**

From Butch Robins' *Fifth Child* album. He also recorded it *sans* fiddle.

54. **Nanook of the North**

Monroe must refer to the old silent film classic about Inuit life, but one wonders about its meaning for him. This neat piece, with echoes of Monroe's Hornpipe and the long bow sections of Tallahassee, was given to James Bryan. There is a second fiddle and mandolin low in the mix on Bryan's *Lookout Blues* CD.

55. **Northern White Clouds**

Monroe said that he was inspired to write this when looking at the sky while traveling in the band bus though I have heard the story that it was a Northern White Cloud toilet paper, er, bathroom tissue, semi that he saw. Mike Compton reports that the current version owes a lot to Billy Joe Foster. As I write this, Northern White Clouds is enjoying a bit of a buzz in the fiddle world.

Section C features some fine string crossing and slides in a sophisticated, syncopated riff. Some versions end after section A. The G-G# and F#-G figures are occasionally bowed separately.

This setting is from Campbell's *Young Opry Fiddler* CD and some shows with Monroe. I also grabbed a couple of notes from a live performance by Michael Cleveland, a great fiddler, especially when he doesn't play too fast.

56. Old Brown County Barn

It had to be; a double fiddle breakdown in the key of B. Check out Cleveland's tempo! Easy boy! He did his solo without a second fiddle so the melody was easier to discern.

I kept some of the harmony part that doesn't quite sync up with the lead, e.g. measures 14 and 18. That's really what went on at most of the multiple fiddle sessions. So much for the prettied up, pitch-corrected sound of Nashville bluegrass in the 21st Century.

This is another reference to Monroe's country music park in Indiana.

57. Old Daingerfield

Monroe's original performances of this left much of the melody open to interpretation. Despite the many b3rd's the chords are always clearly major. Monroe put together three very disparate sections; a classic major chord/minor scale part on the low strings, a hornpipe-like part, and a high string, long bow section. This piece quickly became a part of the bluegrass instrumental A list.

Both Campbell and Duncan played their versions at live shows. Price's take shows how the tune has evolved among tradition based bluegrass fiddlers.

Daingerfield (not "Danger") is a town in east Texas near the Arkansas/Louisiana borders.

58. The Old Kentucky Blues

In 1994 Monroe appeared on this performance of his tune on Gary Brewer's *Guitar* CD. It is probably the only studio work that Monroe did with Buck Graves, dobro ace.

I seem to remember a video clip of Monroe playing this piece on electric guitar at music party many years before it was recorded commercially. Or was that Ozark Rag? The A section melody on finger picked guitar is very vague, so it is interesting how Stewart fiddle-ized it. I wonder if Monroe had any input on his solo. On the other hand, the B section has that definite riff in the first four measures on both guitar and fiddle. Stewart's repeat of that section gets into some noodling, so I just notated his first take and indicated that it should be repeated in some manner. Stewart plays a mix of open and fingered E's. The open notes ring more, giving a bit of an accent. I think I hear a three-note pattern of one open - two fingered, which gives a subtle syncopation. I'm all for subtle syncopations.

Swing the eighths.

59. **The Old Mountaineer**

Yet another tune which is hard to define as major or minor, even listening to a studio recording with a full band accompaniment. Campbell doesn't help because he is all over the place with his B naturals (more of these in the stage show with Monroe) and flats (more on his *Young Opry Fiddler* CD).

Live, Campbell played this at MM=120 with more slurs. When he wanted to, he could sound exactly like Kenny Baker, though he tended to use more shuffles.

Mandolinist Skip Gorman plays the C section in G major.

You should recognize the repeated C#-D motive that is a part of the bluegrass litany of licks. Ritard to end.

60. **Old Stagecoach**

This is a never-released, happy number whose title reflects Monroe's interest in the Old West. The low C sharps are sometimes played natural. The melody of measures 3 & 7 says "A chord", but D chords are played. The first part of Old Stagecoach is similar to the first part of Old Daingerfield, but with C#'s.

There are a lot more Georgia shuffles in this setting than usual for a Monroe fiddler.

61. **Old Tennessee River**

A tune composed by Monroe in 1990 and, reportedly, completed by then band mates Campbell and banjoist Blake Williams. This is another piece from a great collection of mostly Monroe tunes, expertly performed, Campbell's CD *Pieces of Time*, probably the last recording session for Monroe.

Not fast enough to be a breakdown; maybe a trotting tune. The slides in measure 4 and 12 serve as a bit of accent especially with double stops. In measures 3 and 12 Campbell *almost* reaches G# on those slides, making for a strong tension (especially with a D chord), bluegrass style.

This piece is reminiscent of another E tune, Northern White Clouds another prime example of a tune with b7th's and flat and natural 3rd's.

62. **Owensboro Polka**

Owensboro is a town in Kentucky "along the Ohio River" (as mentioned in Monroe's Letter from My Darlin', one of his high and deep and true songs). It was the original home of the International Bluegrass Music Association and current home of the Monroe Museum.

Isn't this a lot like a combination of Richmond Polka and Jenny Lind Polka?

63. **Panhandle Country**

Monroe got this from David "Stringbean" Akeman, old time banjo player, corn ball comedian and ace shortstop for Monroe's baseball team. Stringbean preceded Scruggs as a Blue Grass Boy. This was originally done with the double fiddles of Kenny Baker and Bobby Hicks in 1958. Hicks' version is one he graciously played for me to demonstrate the lead he wanted when he played harmony.

The other transcriptions are taken from live, single fiddle performances (except for part of Kenny Baker's version).

The road map on the original recording is: fiddles A - B1 - banjo A - fiddles B2 - A - guitar B1 - fiddles A - mandolin B2 - fiddles A

Typically the first fiddle B section is sparser than the B played the second time through the melody.

64. **Pilgrim's Knob**

Sprouse, a protege' of Kenny Baker, recorded this with the short-lived, exotically named, The Bluegrass Band out of Gnashville.

Pilgrim's Knob is really a banjo feature, but Sprouse does a fine job making it into a fiddle tune. The second section contains a favorite Monroe riff, one he used in Monroe's Hornpipe and Nanook of the North (and perhaps inspired by the old Millers Reel). The notation of measure 21 has the string crossings that I would have done to play this motif with some rhythmic drive. I can't tell if Sprouse agreed.

The two alternate measure 21's may better reflect the original melody.

Pilgrim's Knob is a small town in extreme southwestern Virginia near the West Virginia border, along the Dismal River and at the end of Big Sandy River.

65. **Pocohantas**

Here's another of Monroe's American Indian motif tunes, like Cheyenne and Trail of Tears. Specifically there's minor tonality and the rhythm hits in section C. The slides around the E notes are not very prominent. On the repeat Bowlin plays the first four half-notes as A/E double stops without slides.

The tune is a bit cryptic in that it's hard to figure exactly how many parts there are. Bowlin was the fiddler in the last edition of the Blue Grass Boys.

66. **Reel Foot Reel**

Another cryptic title courtesy of a master of mysterious phrases. There is a Reelfoot Lake in Tennessee named for a Chickasaw Amerindian who had a deformed foot and, thus, reeled a bit as he walked.

The accents are gentle. Without a banjo, Reel Foot Reel sounds pretty old timey.

This is another piece given to James Bryan and recorded on his *Lookout Blues* CD. There is a second fiddle on the recording but it is well back in the mix.

67. **Right On, Right On**

I'm guessing that this phrase was not meant in its jive sense.

This arrangement is a combination of Baker's and Bright's playing (the latter from Skip Gorman's CD *Monroesque*). Bright owns the title of "that fiddling real estate man".

68. **Road to Columbus**

This was an immediate hit when released.

Apparently there was some disagreement between Monroe and Baker as to the correct way to play measure 9 (which indicates that Baker contributed to the writing).

The C# note over the D chord is a true Monroe touch, the kind of sound that has disappeared from the current cookie cutter harmonies that infest the current bluegrass style.

The B section provides an example of Baker's very long bow approach that became more pronounced with time. I'm guessing that he just got tired of bowing all those fast notes separately.

69. **Roanoke**

The only Monroe piece that I know in which single bows help define a piece, here, in the first section. When it was a relatively new piece, some of his fiddlers preferred adding slurs to that part.

On the original 1954 recording the first section is played solo, alternating between Charlie Cline and Bobby Hicks. Harmony enters in the second section. By 1955 the same fiddlers were harmonizing both sections.

In Greene's version of the second section he plays the same notes on the repeat but changes which B - A# and A# - B motives he slides or bows separately. On his final B section of this live performance Greene does a double shuffle with spiccato bowing, a mind-blowing piece of hokum that I demurred from transcribing.

Monroe once complimented Greene on having "best left hand fingers" of his fiddlers.

70. **Roxanna Waltz**

I'm guessing that Baker had a lot to do with the writing of this one. Monroe never held much truck with diminished chord and descending bass lines.

71. **Scotland**

There are many open string A & E drones throughout probably played by both fiddles, in imitation of bagpipes (as are the multiple notes per bow stroke). In the original there is some doubling & no triplet in the harmony.

It's amazing that Monroe was able to persuade his record company to release a beautiful, esoteric piece like Scotland. Yet it reached #27 in the C&W hit parade in 1958. Back then there was hope that publishers still had a taste for the quirkiness of tradition-based music.

72. **Shenandoah Breakdown**

The other banjo standard in Monroe's repertoire besides Bluegrass Breakdown. What is the melody? Is there a melody? The melodic phrases that have developed on the fiddle bear little resemblance to those of the banjo. The latter's basic melody might be distilled to Boil the Cabbage Down: C# - D - C# - B - C# - D - C#/B - A. On fiddle, E notes have replaced C#'s. In the second section I assert that there is no melody.

I have heard an E chord played on the first ending of the B section. As far as Stuart Duncan, when he plays straight bluegrass, everything he plays is great.

73. **Southern Flavor**

Originally recorded in 1988 with the triple fiddles of Bobby Hicks, Buddy Spicher and Michael Feagan. This became one of Monroe's favorite pieces at shows. Campbell's version, here, is based on two live performances.

74. **Stoney Lonesome**

Named for a town in Indiana, just south of Indianapolis, this is one of Monroe's highly charged pieces that is not as well known as it should be. On the original recording in 1959 (featuring the fiddles of Charlie Smith and Bobby Hicks) the road map is: fiddles AB - mando A - fiddles BAB' - banjo A - fiddles B

Smith helped compose this piece.

All the drones are notated in Greene's version, though they make reading difficult, to differentiate it from the less powerful but more melodic Baker setting. Greene plays the different B sections consecutively and Baker plays B the first and last times and B' on his middle two choruses. For Richard Greene fans, he has transcribed many of his solos from his stint with Monroe (<http://www.richardgreene.net/store.html>).

In my setting of the double fiddle arrangement, the B#'s (a.k.a. C natural) in measures 2 and 6 of the harmony are from the original, most likely via Bobby Hicks. What a great choice of notes! Most of the rest is my responsibility. In the 4th measure of the harmony most fiddlers would play an A instead of G natural.

75. **Strawberry Point**

Former Special Consensus fiddler Al Murphy heard Bill Monroe compose and play this tune at the Strawberry Point, Iowa, bluegrass festival many years ago. Guest fiddler Stuart Duncan nails the bluegrass fiddle feel on his interpretation. On the repeat of Section C he plays harmony to the banjo. This is from the Special Consensus release titled "Our Little Town" (Pinecastle Records 1083 CD)

Thanks to Garry Stevenson for bringing this tune to my attention.

76. **Sugar Loaf Mountain**

The title probably refers to the Sugar Loaf in Massachusetts.

Much of the harmony is speculative. Harmony violins play long bow chordal drones in second section, Michael Feagan probably plays the solo melody in the B section. It sounds like the Blue Grass Boys are playing minor on the B section for Campbell but he definitely hits C#'s. I report, you decide.

Feagan reports that all the multiple fiddles on this recording session (including Texas Lone Star and Southern Flavor) were learned and arranged on the spot, with virtually no instrument separation (that would enable complete control of separate mixes) and no overdubs. That was true of many of Monroe's sessions.

Campbell's version was with single fiddle. Feagan's variations come from a concert in Vancouver, BC, Canada.

77. Tallahassee

Fiddling great Kenny Kosek once referred to Tallahassee as Monroe's Swiss-influenced piece (Ha!). It certainly is a happy one. Hitting the E chord one measure later than expected is a spiffy Monroe touch, and the band doesn't always do it. In an on-stage intro Monroe said, "It's a new style of writing. It's got some notes that I have saved. Part's of it follows Listen to the Mocking Bird."

I made an effort to get all of the harmony fiddle and have indicated a couple of parts that might be mistakes, but maybe not.

Monroe performed it one Saturday night at his Bean Blossom Festival replete with Kenny Baker and Joe Stuart on fiddles. The guitar is required to lay on a fat, solo G run after the long bow introduction, but the poor guy forgot his capo and it came out in G instead of A. Monroe jumped in pumping rhythm to get the groove going while the poor guitarist scrambled for his capo and his face turned alternate shades of red, white and purple.

Next set that night, new guitar player. Now that's bluegrass.

78. Tall Timber

This was written "off of" Katy Hill (which, in turn, probably comes from Sally Johnson). There is still disagreement whether there are two or three fiddlers here. The recording log lists Vassar Clements but Bobby Hicks only remembers Gordon Terry on second fiddle. The notation is my interpretation of Terry's melody line. I deduced some of that by following the contour of Hicks' harmony that was louder than Terry's lead.

Two of my reliable informants play the first measure either like measure 3 or the alternate measure 1 (at measure 28). Though Hicks' harmony uses the latter melodic rhythm and is loudest in the mix, obsessive listening reveals that the lead usually plays my measure 1.

Of all Monroe's fast, loose and wild early instrumentals, this is the fastest, loosest and wildest. The boys attacked this one like a bunch of lonely dogs smelling a fresh pork chop.

79. Tanyards

One of those mystery Monroe tunes. I remember hearing Tex Logan (see Big Springs) do this years before it was recorded but, as far as I know, Monroe never performed it.

Mike Compton has pointed out its similarity to both Old Dangerfield and Come Hither to Go Yonder (and maybe some of Land of Lincoln). It's a long musical distance from Stoney Lonesome and Wheel Hoss. Does the title refer to a place that was once the site of tanning yards? Animal hides or ultraviolet lamps? This version comes from Butch Robins' *Grounded, Centered & Focused* CD.

80. Texas Bluebonnet

Buddy Spicher shows off a bit of his amazing double stop chops. He makes it sound easy. In the last two measures it sounds like Spicher "throws" his bow onto the strings three times, each inducing the staccato 4 note pattern with the bouncing bow.

The “x” note head is a ghost note with no discernible pitch (though the mp3 recording registers a Bb note).

The fiddle is third instrument to solo and the melody sometimes disappears but this solo shows a type of fiddling that Monroe seldom used; double stops gone wild!

81. **Texas Lone Star**

Great thanks to Michael Feagan, fiddler on the original Monroe recording, for phoning and fiddling his part on the third section of this tune. With three fiddlers sliding like mad, I could never have figured it out on my own. The phone is a time-honored manner of learning bluegrass tunes. Tex Logan and Buck Graves sang “Christmas Times A-Coming” over one to teach it to Monroe around 1950.

This is a triple fiddle number, but I have only transcribed Feagan’s lead fiddle. Except for the third section the slurs are guesses except that it sounds like the three fiddles are all playing many multi-note slurs in all sections. The first two measures are unaccompanied with the three fiddles playing inversions of an Am chord.

The title comes from a Texas bluegrass band that opened for Monroe.

82. **Tombstone Junction**

This is catchy enough to be a tune waiting to be discovered by bluegrass fiddlers-at-large. It’s a bit of a key-of-G version of Road to Columbus.

Tombstone Junction was a cowboys-and-Indians western style theme park in south central Kentucky. It was known for its full-fledged internal railroad system.

83. **Trail of Tears**

Billy Joe Foster didn’t record with Monroe but his name comes up regularly when fiddlers discuss some of Monroe’s lesser known fiddle tunes.

Measure 17 is a slow trill, which the computer generated playback does not duplicate.

Trail of Tears refers to the forced removal of thousands of mostly Cherokees from their native southeast home to the Oklahoma territory. More than a quarter of them died on the way. Davy Crockett abandoned his political career because of his opposition to the Indian Removal Act of 1830 and headed west, eventually to the Alamo.

nu na hi du na tlo hi lu i (the trail where they cried) in the Cherokee language

84. **Untitled Tune in C**

Buddy Spicher recorded this and following piece on his “Tribute to Bill Monroe” CD. First he plays it with triple fiddles, then a chorus with just the melody. It seems as if he changes some of the parts from melody to harmony at the end of the first section of triples. Atypically, the melody seems to be the highest pitched in this arrangement. “Seems” because the identity of the melody is often unclear in the midst of the harmonies. On the repeat Spicher also plays with, what here is the lowest pitched harmony, up an octave, thus becoming the highest harmony.

85. **Untitled Tune in D**

Another cut from Buddy Spicher's "Tribute to Bill Monroe". This is another multiple fiddle arrangement whose audio mix makes it almost impossible to separate the individual parts. Spicher overdubbed a second fiddle for most of the fiddle lead but, eccentrically, the first section harmony is a high baritone (using bluegrass vocal jargon). It makes for some odd, stark intervals. The second section is more typical while, in the third, Spicher starts the harmony below the melody and switches to a third above 3/4 of the way through. In the repeat of section 3 he adds a third fiddle, which I have not notated. It is sometimes hard to tell which is the melody in section B.

Measure 10 of the lead line sometimes is a G instead of the transcribed F#.

86. **Untitled Waltz**

Anyone know the title of this piece? Untitled and unknown, but it has a home in this collection. It sounds like bits of things Monroe already wrote and as if it was meant to have lyrics. It is referred to as Waltz in G on Skip Gorman's *Monroesque* CD.

In measure 28 Hicks doesn't quite reach standard E natural in the up slide, intensifying the blues effect.

Too bad the titles the last three pieces have been lost. As you can see, Monroe could come up with some beauties.

87. **Virginia Darlin'**

Titled after long time friend Virginia Stauffer who wrote several songs that Monroe recorded.

This is a sort of generalized key of A piece with echoes of Bill Cheatem and Durham's Reel in the first section along with more Georgia and Nashville shuffle bowing than usual by Monroe fiddlers and by Berline, specifically, when he plays his usual Southwest contest style. I don't know where Campbell's version of the B section came from.

88. **Watermelon on the Vine**

This was commonly played as short introductory piece when the Blue Grass Boys began a set, sometimes with just an A section, occasionally with one entire form.

All these versions are from live performances. In style of playing it is very much like Panhandle County with plenty of second position double stops though, if you've got long fingers, a great deal can be played in first.

Watermelon was part of Monroe's repertoire by the time he recorded it as a vocal with brother Charlie in 1936. (Originally published as Watermelon Smilin' on the Vine, the composer, Thomas Westendorf is also responsible for I'll Take You Home Again Kathleen.)

"Hambone is sweet, chicken is good,
Rabbit am so very, very fine
But give me, give me, oh I wish you would,
That watermelon hanging on the vine"

89. **Watson's Blues**

Inspired by a bluesy bass run that Doc Watson played when jamming with Monroe, the tune is also heavily influenced by the melody of *You'll Find Her Name Written There*. He recorded the latter a couple of decades earlier and might have learned it from an earlier rendition by brother Charlie.

Kenny Baker was the first to record this tune on fiddle and Campbell's rendition owes a lot to him. Monroe's version with Baker is considerably faster.

90. **Wheel Hoss**

The opening long bow is like a clarion call, "Here comes the real thing!" This is another piece that is usually played too fast and without the nuances of the original. In the 1954 recording (with Bobby Hicks and Charlie Cline) the fiddle B sections alternate between eight, eight & ½ and nine measures in length. (On the other hand, the mandolin's are eight & ½ and nine & ½, the banjo's B sections are 8 measures long and he does 3 of them instead of two.) Baker and Campbell play B sections of 9 & ½ measures. Typically, current bands have squashed much of the quirkiness out of arrangements of *Wheel Hoss*. Shame on them. Like *Big Mon* it is often played too fast these days.

In some versions there are very obvious F chords in the A sections. In others there are but intimations of F chords (for example, from the bass) but the banjo often rolls G chords through the measures that other versions split with G and F chords. In Baker's version I have notated only G chords to give you the idea. In the original there is a hint of a D chord in fourth measure of the B sections.

The Hicks and Duncan variations here were unaccompanied, demonstrating the tune for students (so the lengths of their B sections were not an issue). Hicks employs a surprising number of dotted-quarter-note duration slurs, many of them not in the typical beat placement for Georgia shuffles. However, that length slur sets up a subtle syncopation of 3:2 in the bowing versus meter. Campbell plays a series of slurs in the length of a half note, but starting on an offbeat, again setting up a subtle syncopation. Duncan is especially full of pizzazz ideas on this one. His use of C# in descending runs is atypical, but he makes it work.

This is the first piece that Hicks recorded with Monroe. On the same session he also did *Roanoke* and *Cheyenne*. Nice day's work.

The wheel horse is the member of the team closest to the driver of a wagon and, therefore, the horse that does the initial and hardest work. Perhaps Monroe styled himself as the wheel hoss of his group.

91. **White Horse Breakdown**

A generic key of G fiddle breakdown. The transcription is mostly Baker with a bit of Chris Sexton, who fiddled this on an album by the East Coast Bluegrass Band.

92. **Wolf Trap Blues**

Another rare one that might be described as a stomp. Monroe really lays it out on his mandolin solos. Glen Duncan is a Nashville stalwart who has played with many bluegrass greats.

Wolf Trap is an up scale music venue that is part of a national park in northern Virginia

93. **Woodstock Hornpipe**

Campbell states that he got this piece from Billy Joe Foster. Why is it called a hornpipe and not a breakdown or reel?

You can see how Monroe could take a riff of just a few notes and flesh it out to make a tune.

ASHLAND BREAKDOWN

Kenny Baker 1976

$\text{♩} = 116$

A

C 2 0 Am C 3

5 0 G V C V

B

9 3 2 V F 1 3 2

12 C 4 2 3 2 V 3 G V

16 C 1 C 2

20 V C

24 G C 1 V 2

A Stuart Duncan

27 Am C V

32 G V C 3

37 Am C G

42 C **B** 3 F C

47 G 3 C V

51 F C

56 G C 3 **C** 3

61 V 3 G

66 C

71 G C

BAKER'S BREAKDOWN (Kenny Baker - 1962)

♩=134

G C G D G

6 C G D 1. G 2. G

11 D A D

16 1. A 2. A D

21 M11-12

25 M1-3

30 M11-12

BALTIMORE BREAKDOWN (Glen Duncan - 1985)

$\text{♩} = 120$

A

E A E A

E A

E A

1. 3

2. 3

10

14

18

2. TAG

3

M11-13

23

BEAUTIFUL MOUNTAINS

(Michael Feagan - 1988)

 $\text{♩} = 108$

Measures 19-20 can substitute for measures 7-8 & 7-8 for 16-17.

6

11

18

22

C

F

G

(C)

1.C

2.C

F

G

1.

C

2.

C

tag

3

BIG MON (Bobby Hicks 1958)

$\text{♩} = 148$ **[A]** 4x A G A 4x

[B]

5

10

1. 2.

[C] A G A

13

17

TO CODA

[D] TAG

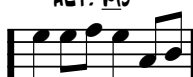
ALT. M5



ALT. M5



ALT. M5



ALT. M14



ALT. M15

from Big John McNeil



BIG SANDY RIVER (Kenny Baker 1962)

$\text{♩} = 140$

A E

6 A E A

10 D E A

15 D E A

19 tag

24 M3&7 E M4-5

29 M11-13 D E A

33 E 1971 M4-5

BLUES FOR CASEY (Jimmy Campbell)

♩=106 D C D

1. 2.

6

G D A D

10

alt. 6-9 $\flat G$ D A D

3 3 3

BIG SPRING (Robert Bowlin - - 2001 or 2)

A $\text{♩} = 108$ D m C F G A

6 D m C D m A(m) *To Coda* D m D m
guitar may unison this 1. 2.

11 **B** A(m) D m

16 A m D m D m
1. 2. *D.C. al Coda*

21 D m **C** *rhythm hit* C

26 D m *rhythm hit* A(m) D m D m
1. 2.

31 **D** D 1, 3. A

35 2. 4.

BIG SPRING (Jason Carter)

♩=88 A D m

5 D m C C ↑ F G A

guitar may unison *To Coda*

9 C C

13 D m A *D.C. al Coda*

17 D m D D (#) A

22 D A D m

26 C alt.M6 alt.M15 A

BILL'S DREAM (Benny Williams & Buddy Spicher)

WILLIAMS

SPICHER

$\text{♩} = 118$

G

C

G

D

G

C

G

D

C

G

To CODA

To CODA

2

BILL'S DREAM

Musical score for "BILL'S DREAM". The score is written for two staves, both in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The first staff begins with a measure rest marked "21". The second staff begins with a measure rest marked "21". Above the first staff, the letters "C", "G", and "D" are written above the first, third, and fifth measures respectively. The score concludes with a double bar line and the instruction "(D.C. AL CODA)" written below the staff.

Piano accompaniment for "BILL'S DREAM". The score is written for two staves, both in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The first staff begins with a measure rest marked "21". The second staff begins with a measure rest marked "21". Above the first staff, the letter "G" is written above the first measure. The score concludes with a double bar line and the instruction "(D.C. AL CODA)" written below the staff.

BLACK TULIP OF HOLLAND (Kenny Baker)

$\text{♩} = 136$

7

13

19

25

31

37

43

49

D.C. AL CODA

Rit.

FINE

BLUE GOOSE (Buddy Spicher - 1977)

$\text{♩} = 140$ *To Coda*

5

9 1. D G C G

13 D G C G

17 1. 2. *D.C. al Coda*

20 ϕ pizz. arco pizzarco > pizz. arco pizz. arco pizzarco pizzarco pizzarco

25 alt.M1 alt.M11

BLUEGRASS BREAKDOWN

♩=176

Chubby Wise `47

Musical notation for Chubby Wise's piece, measures 1-28. The key signature is one sharp (F#). The tempo is marked as ♩=176. The notation includes various chords (G, F, D) and a double bar line with a repeat sign.

Measure 1: Chord G, marked with a box labeled **A1**.
 Measure 7: Chord G.
 Measure 13: Chord D.
 Measure 18: Chord F.
 Measure 23: Chord G.
 Measure 28: Chord D.

Musical notation for Kenny Baker's piece, measures 33-41. The key signature is one sharp (F#). The tempo is marked as ♩=160. The notation includes various chords (G, F, D) and a double bar line with a repeat sign.

Measure 33: Chord G, marked with a box labeled **A1**.
 Measure 37: Chord F.
 Measure 41: Chord G.

BLUEGRASS BREAKDOWN

A1

1971 LIVE

2
46

G

51

F G

57

F G D

62

G

66

C

70

G C

75

G D G

81

A1 1969 live

F

87

G F G

93

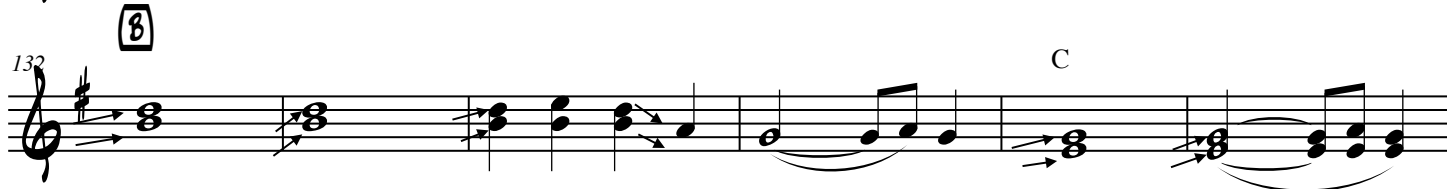
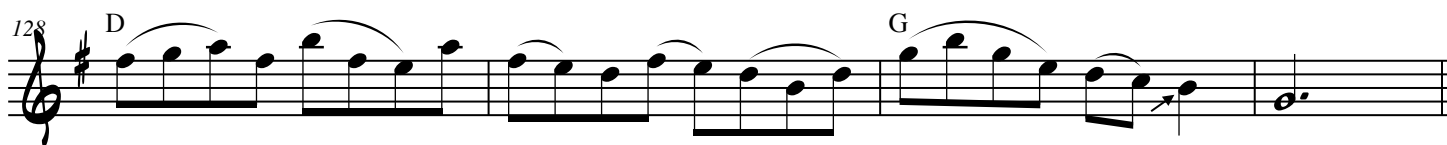
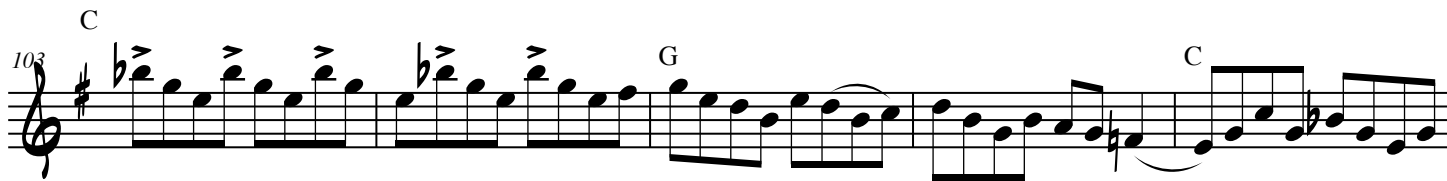
D G

This musical score is for a bluegrass breakdown, presented in two systems. The first system, labeled 'A1 1971 LIVE', spans measures 46 to 75. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various note values, including eighth and sixteenth notes, and rests. Chord symbols (G, F, D, C) are placed above the staff to indicate harmonic structure. Measure numbers 46, 51, 57, 62, 66, 70, and 75 are marked at the start of their respective lines. The second system, labeled 'A1 1969 live', spans measures 81 to 93. It continues the melody and includes chord symbols (F, G, D). Measure numbers 81, 87, and 93 are marked at the start of their respective lines. The score uses standard musical notation, including beams for eighth and sixteenth notes, and various rests.

1981 **B**

BLUEGRASS BREAKDOWN

3



4 BLUEGRASS BREAKDOWN

144 **D** **G**

148 **A1** **G** **RICHARD GREENE 1966** **F**

155 **G** **F** **G**

161 **D** **G**

166 **A1** **ROBERT BOWLIN 1993** $\text{♩} = 160$ **F**

174 **G** **F** **G**

179 **D** **G**

184 **A2** **F**

5 **G** **F**

**BOSTON BOY**

(Bobby Hicks) a.k.a. Rattlesnake Bit the Baby and Take Me Back to Georgia

16

$\text{♩} = 164$

C F G

This section of the score covers measures 16 through 24. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 16 starts with a C chord and a quarter note C. Measures 17-24 feature a series of eighth and sixteenth notes, with F and G chords appearing in measures 18 and 20 respectively. The staff ends with a double bar line.

21

C 1,3 C 2 C 4

This section of the score covers measures 21 through 24. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 21 starts with a C chord and a quarter note C. Measures 22-24 feature a series of eighth and sixteenth notes, with C 1,3, C 2, and C 4 chords appearing in measures 22, 23, and 24 respectively. The staff ends with a double bar line.

25

G C 1,3 C 2 C 4

This section of the score covers measures 25 through 28. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 25 starts with a G chord and a quarter note G. Measures 26-28 feature a series of eighth and sixteenth notes, with C 1,3, C 2, and C 4 chords appearing in measures 26, 27, and 28 respectively. The staff ends with a double bar line.

MY FATHER'S FOOTSTEPS (Blaine Sprouse - ca. 1980)

♩=112

5

9

13

16

1.

2.

3

4

BROWN COUNTY BREAKDOWN

$\text{♩} = 128$ **(A)** **(S)** **E**
K. BAKER - 1976 & 1981

B **E**
TO CODA

(B)

B **E**

B **E** **D**

E **B** **E**

B **E**

(S) TAG

(D.S. AL CODA)

BROWN COUNTY BREAKDOWN

2
♩=138 B G. LOWINGER 1965 E

34 38 42 47

B E B E D

E B E B E

BROWN COUNTY BREAKDOWN

arr. Stacy Phillips

6

10

15

A E

A

1. B E

2. B

3

3

BROWN COUNTY BREAKDOWN

19 C D

23 E

CALL OF THE SHEPHERD

(Robert Bowlin - ca. 2002)

a.k.a. Little Shepherd

♩=70

G

7

C7

G slow slide

13

D

G

18

C7

G

4

C7

23

D

G

28

D

G

CHEYENNE

RITARD ON LAST A SECTION.

MM=124 **A** G^m BOBBY HICKS CA. 1998

D^7 SLOW SLIDE TO CODA G^m G^m F^7

B 8^b D^7 E^b 8^b

F^7 8^b

A G^m (D.C. AL CODA)

19

A G^m STUART DUNCAN

22

27

CHILLY WINDS OF SHANNON

Swing the 1/8's like crazy.

JIMMY CAMPBELL - 1995

♩=148

[A] AM D AM E AM

5

9

♩=155

[A] FLETCHER BRIGHT G AM

13

[B] AM G AM E AM

18

22

[C] D AM E AM

26

30

[D] G D AM

34

38

COME HITHER TO GO YONDER (Kenny Baker - 1981 & live)

a.k.a. Go Hither . . .

$\text{♩} = 144$

1. **RHYTHM HITS ON DOWNBEATS**

2. **RESUME RHYTHM ON REPEAT**

1. **RESUME RHYTHM 1ST X**

2.

CROSSING THE CUMBERLANOS

K. Baker
MM=170

G m F G m C m G m D

6 G m F G m C m G m D G m

12 D G m D G m

18 **[A]** Stuart Duncan F G m C m G m D

23 G m F G m C m G m D G m

27 R. Greene 1965&6
♩=116 G m F G m C m G m 4 0 0 4

32 D G m F G m C m G m D

36 G m 1 3 1 3

41 D 0 G m 3 3 C m G m 2 D G m 1

DANCIN' IN BRANSON (Buddy Spicher - 1986)

INTRO. N.C.

$\text{♩} = 132$

6 11 16 21 26 31

ALT. M26-29

37

ALT. M28-31

42

DEAD MARCH (Kenny Baker & Joe "Little Red" Hayes)

♩=174 A D A

5

5

9

9

13

13

E A E A

E A

EBENEZER SCROOGE (Jimmy Campbell - 1995)

a.k.a. Old ...

[A] $\text{♩} = 116$ A G A 1. 2.

3. 4. **[B]** D

5 A (E) A D

9 A 1. 2. E A **[C]** A G

13 A G

18 A D E 1. A E 2. A **[D]** A G

22 A 4 0 A G 1. 2. 3. A 4. A

26

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 116. The score consists of eight staves of music. Chords are indicated by letters (A, G, D, E) above the notes. Rehearsal marks are enclosed in boxes and labeled [A], [B], [C], and [D]. First and second endings are indicated by '1. 2.' and '1. 2. 3. 4.'. Measure numbers 5, 9, 13, 18, 22, and 26 are placed at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and accidentals (sharps and naturals).

(MONROE'S) FAREWELL TO LONG HOLLOW (JAMES BRYAN, JASON CARTER & FLETCHER BRIGHT)

M5-6 CAN REPLACE M13-14

$\text{♩} = 124$

A1 A m C G D A m

5

A2 C G D A m

9

13 C E A m

B

17

E 1. A m 2. A m

21

M3 C M7 C E

26

FOOLER'S BLUES (Jimmy Campbell & Robert Bowlin - 1995)

ROCKIN' D. DECELS.

$\text{♩} = 82$

G

C

G

D

To CODA

To CODA

1. G

2. G

1. G

2.

G

C

D

(D.C. AL CODA)

(D.C. AL CODA)

CODA OR ALT. M7

M7

M1

M3

FIDDLER'S PASTIME (Kenny Baker - 1976)

$\text{♩} = 118$ **(A)**

6 11 16 21 26 31 35 39 43

M35-38

FROG ON A LILY PAD (Jimmy Campbell - 1992)

$\text{♩} = 128$

3 A1 C 3 G 3

7 C A2 3

13 G C B 3

19 G

24 C F C

29 C

FOGGY MORNING IN MOREHEAD (Robert Bowlin?? - 1989) road map: AABA

$\text{♩} = 136$ Am

7

1. 2. D

3

13 1. A 2. E

D.C. al Fine

19 Am alt. M1 Am alt. M1 alt. M3 D alt. section 2

Detailed description: The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo is marked as 136 beats per minute. The piece follows an AABA form. The first line (measures 1-6) is in the Am chord. The second line (measures 7-12) contains two first endings (1. and 2.) and a triplet (3). The third line (measures 13-18) contains two second endings (1. A and 2. E) and ends with a double bar line and the instruction 'D.C. al Fine'. The fourth line (measures 19-22) shows four alternative endings: 'Am alt. M1', 'Am alt. M1', 'alt. M3', and 'D alt. section 2'.

GALLY NIPPER (Buddy Spicher - 2007)

road map: A-B- A

In M's 9 & 11 the parenthetical note can be omitted and the previous note extended to a quarter note. To end, M's 7-8 are repeated.

$\text{♩} = 132$ C F C F C

6 F C *Fine* F

6 *Fine*

6 *Fine*

12 C

F alt. M7-8 C

GET UP JOHN

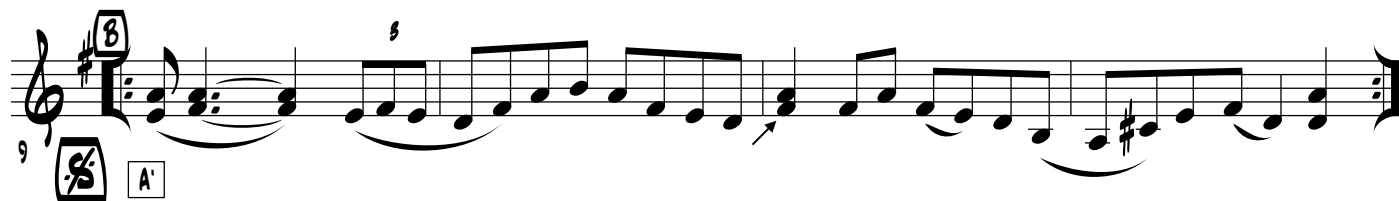
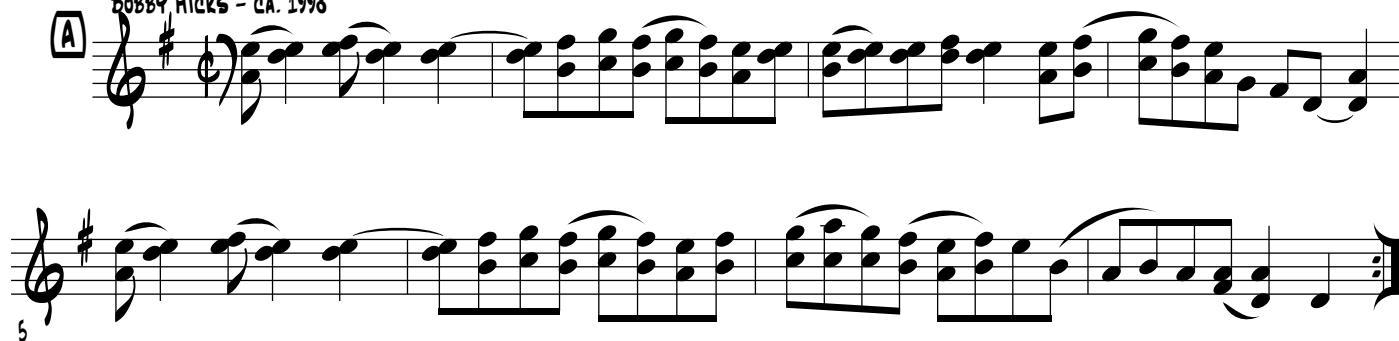
FIRST STRING TUNED DOWN TO D. FINGER AS IF IN STANDARD TUNING.

ROAD MAP FOR CLINE: A' - B' - A' (LAST MEASURE IS M28) - C

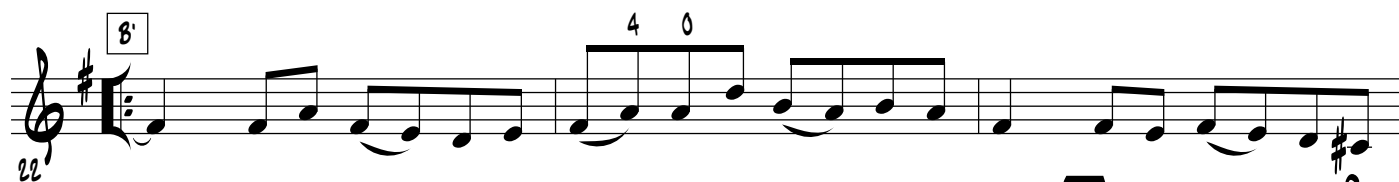
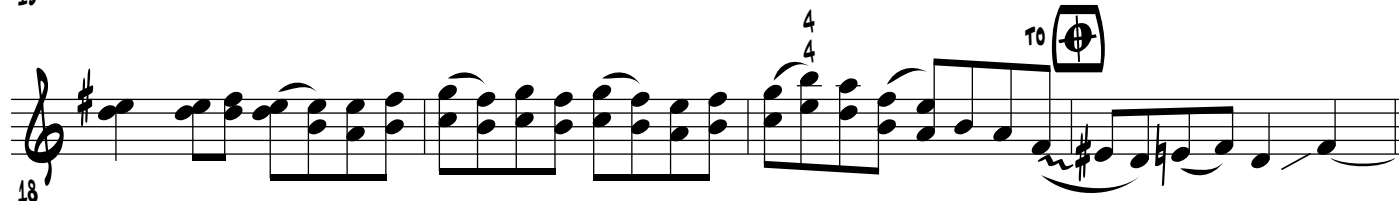
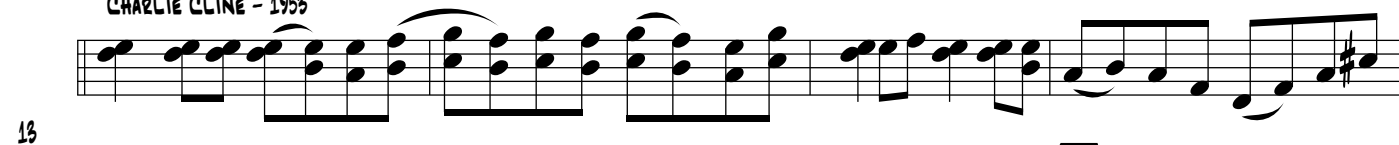
$\text{♩} = 144$

BOBBY HICKS - CA. 1998

A



CHARLIE CLINE - 1993



GET UP JOHN

♩=138

K. BAKER 1971

(A) D A D
 1. 2.
 1. 2.
 A D
 11 11

K. BAKER 1971

♩=130
 (A) D
 16 21
 (B) 3
 25

GOING UP CANEY (Kenny Baker)

$\text{♩} = 140$ [A] G

To CODA

[B] EM

1. D G 2. D G

G EM

2. G (D.C. AL CODA)

TAG

3.

GOLD RUSH (Byron Berline - 1967 & 1992)

$\text{♩} = 120$

6

10

14

20

28

$\text{♩} = 126$

Kenny Baker

Robert Bowlin

M1-2

M1-2

M3

M4-6

M11 & 15

A

E

D

A

D

A

1. A

2. A

1. A

2. A

3

3

GOLDEN WEST

$\text{♩} = 120$ **(A)** A J. CAMPBELL (W/ R. BOWLIN) - 1994

(B) 11 17 22 27

$\text{MM} = 126$ **(B)** A LAURIE LEWIS

33 39 44 48

(A) **(B)** **(C)** **(D)**

2 GOLDEN WEST E

55 A

58 D A

63 E A

This musical score for 'GOLDEN WEST' is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a measure number '2' and a measure number '55' below the staff. Chords 'A' and 'E' are indicated above the staff. The second staff has measure numbers '58' and '63' below it, with chords 'D' and 'A' above. The third staff continues the melody and ends with a double bar line.

GNAW BONE

$\text{♩} = 120$ 1. A_m 0 1. 3.

6 2. E A_m 4. E A_m G

11 A_m 1. 3. D E 2. E A_m

16 4. E A_m M12-13 1. 3. D E

This musical score for 'GNAW BONE' is written in treble clef with a key signature of one sharp (F#). It includes a tempo marking of quarter note = 120. The score is divided into several measures with measure numbers 1, 6, 11, and 16. Chords A_m, E, D, and G are indicated above the staff. Rehearsal marks 1. 3., 2., 4., and M12-13 are present. The score ends with a double bar line.

M2,3,6,7 Glen Duncan 1985

21

This musical score for 'M2,3,6,7 Glen Duncan 1985' is written in treble clef with a key signature of one sharp (F#). It begins with a measure number '21' below the staff. The melody is written on a single staff and includes a double bar line.

M12-13 Duncan

26

This musical score for 'M12-13 Duncan' is written in treble clef with a key signature of one sharp (F#). It begins with a measure number '26' below the staff. The melody is written on a single staff and includes a double bar line.

I'D LIKE TO BE OVER YONDER (Jimmy Campbell - 1994)

(A) $\text{♩} = 118$

7 13 18 23 28

(B) **(A)**

JEKYLL ISLAND (Buddy Spicher 1986)

$\text{♩} = 132$ A G A

G A E A

D A E A

10

JEMISON (ROBERT BOWLIN & BOBBY HICKS - 2001 OR 2)

$\text{♩} = 100$

A

(E) **A** **FADE OUT**

8 **1. E A** **2. E A** **5** **G**

13 **A** **G** **E**

2

JEMISON

19

G A D E A

27

ALT. M10

ALT. M12

ALT. M22

JENNY LIND

a.k.a. Jenny Lynn

$\text{♩}=112$ Red Taylor 1950 A B Fade on repeat.

1 6

$\text{♩}=120$ Bobby Hicks -1956 live

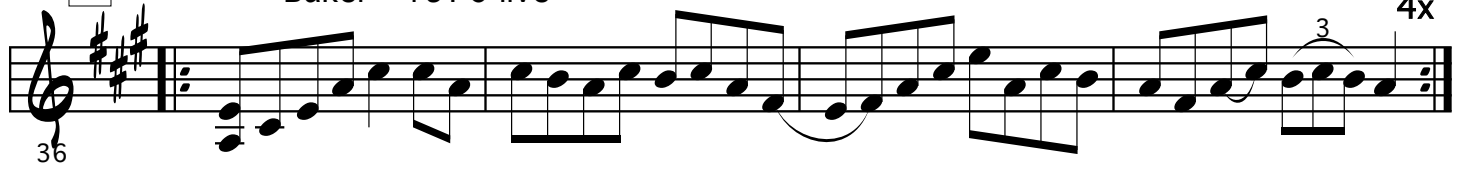
15 19 tag

A $\text{♩}=114$ Kenny Baker 1971 probably in AEAE tuning

28 32

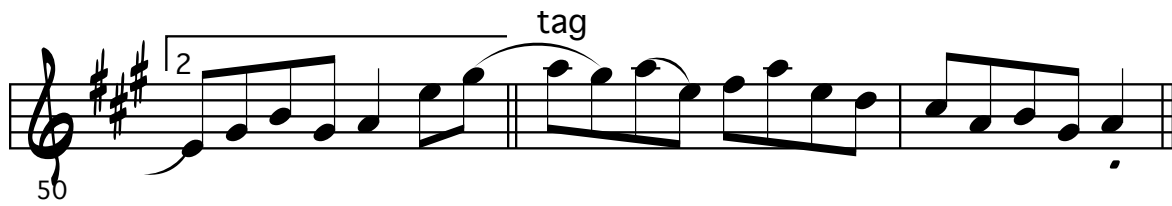
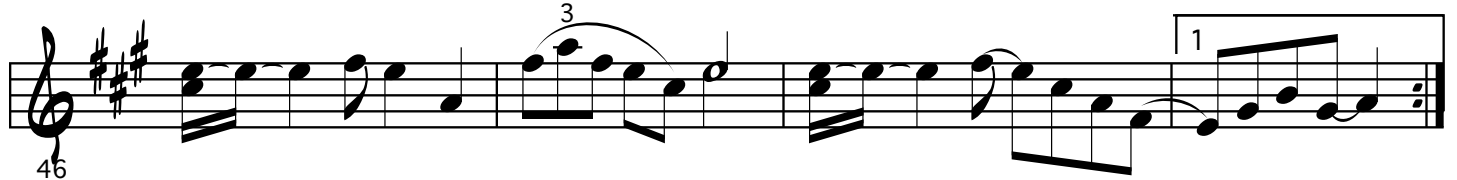
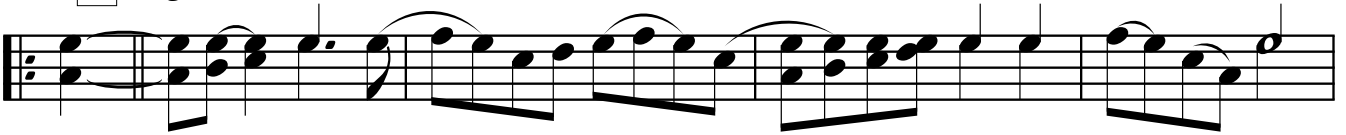
A

♩=116 Baker - 1976 live



B

♩=126 Jimmy Campbell - 1990 live



JERUSALEM RIDGE (KENNY BAKER - 1976)

♩=124 Introduction Am

6 [A]

10 V

14 [B] relatively light bow V V V E V Am V V V

20 1 V 2

24 V 3 D V E 3 1 Am 3

29 [C] 2 Am 0 3 C 0 1 2 0 2

34 Am 2 V V V

39 rit. last x E Am 3 1 2

KENTUCKY MANDOLIN

$\text{♩} = 144$ **(A)** **G_M** Kenny Baker - 1970's live Add open G drones. **D**

5

12

16

18

F M11

(A) **G_M** Stuart Duncan - 1990

21

25

LAND OF LINCOLN

In part A the C & E chords are only played on repeats 2 & 4. B section may be intended to be in Am with C naturals.

Baker's road map: A-B-C-D-C-A-D

$\text{♩}=106$ [A] Kenny Baker - ca. 1974

Kenny Baker - ca. 1974

♩ = 106

A m C E A m 1, 3.

5 A m 2, 4. 3 4X A 3 4 0

9 1, 2, 3, 4. D A

13 D A

17 E 1. A E 2. A D A m 3

21 1:00 3 E A m 3

25 E A m then play C A D

To Coda

29 alt.M19 or alt.M24-5

The image shows a musical score for a piece by Kenny Baker, circa 1974. The tempo is marked as quarter note = 106. The key signature has one sharp (F#). The score is written on a single staff with a treble clef. It consists of several measures, some of which are grouped by brackets and labeled with measure numbers (5, 9, 13, 17, 21, 25, 29). Chord symbols are placed above the staff: A m, C, E, A m, D, A, E, A m, C, A, D. There are also measure numbers in boxes: [A], [B], [C], [D]. Some measures have a '4X' label. The score ends with a 'To Coda' instruction and a Coda symbol. There are also some alternative measures labeled 'alt.M19' and 'alt.M24-5'. The score is for a single melodic line, likely for a guitar or piano.

2

LAND OF LINCOLN

Bowlin plays what is Baker's B section 1st and A section 2nd, then section C. Section D is omitted.

35 **[B]** A $\text{♩} = 116$ Robert Bowlin ca. 2002 1, 2, 3, 4.

40 **[A]** A m 1

45 E A m 3

50

54 E A m **[C]** D

58 A D

62 A E 1. A E 2. A

LEE WEDDING TUNE (Kenny Baker)

$\text{♩} = 132$ G D

6

11

15

19 tag

LILY OF OLD MONTREAL (Robert Bowlin ca. 2002)

intro $\text{♩} = 132$
G

band enters C

7 G D G mandolin solo then:

13 [A] G

21 D C G

28 D G [B] Gm

35 D Gm

41 D Gm

LONESOME MOONLIGHT WALTZ arr: Stacy Phillips

♩=124

v1 Dm F 3 Dm G

v2 3

v3 3

8 A7 Dm F 3 Dm C7 3 3

15 F B \flat F G

LONESOME MOONLIGHT WALTZ

22 C A7 Dm F 3 Dm

29 C 3 3 F A7 D.C. al Coda

33 F rit.

33 rit.

33 rit.

The musical score is written for three staves in 3/4 time, featuring a key signature of one flat (B-flat). The first system (measures 22-28) includes chords C, A7, Dm, F, and a triplet Dm. The second system (measures 29-32) includes chords C, F, and A7, with triplets and a 'D.C. al Coda' instruction. The third system (measures 33-35) features a 'rit.' (ritardando) marking and a final chord F. The score is marked with measure numbers 22, 29, and 33 at the beginning of their respective systems.

LONESOME MOONLIGHT WALTZ (Kenny Baker - 1976)

[A] $\text{♩} = 108$ Dm

6 11 15 20 25 29

F Dm C To CODA

F B \flat F G C A (D.S. AL CODA)

F B \flat

ALT. M1-4

29

[B2] JIM MOSS - 1997 Dm

33 38 39 44

G C A

LONESOME OLD FARMER (Jimmy Campbell with Buddy Spicher 1995 & 2001 live)

$\text{♩} = 96$ G^m Add G drones.

5 D G^m

9 $C(F)$ C G^m

13 D To CODA G^m (D.C. AL CODA)

17 G^m (D.C. AL CODA)

19 M11

M3

M5-6

M14

23

THE LONG BOW (Bobby Hicks & Buddy Spicher - 1986 & Billy Joe Foster - 1998)

$\text{♩} = 138$ intro.

8 A D A

12 D A D

16 B 1 1

23

2

C

27

A

D

31

A

D 1

D 2

B

37

1

2

D.S. al Coda

44

tag

3

LOUISVILLE BREAKDOWN (Benny Williams & Buddy Spicher - 1964)

$\text{♩} = 132$

5

10

14

1. D G 2. D G To Coda

1. 2. To Coda

1. D G 2. D G

1. 2.

2

LOUISVILLE BREAKDOWN



TAG

19



MICHAEL FEAGAN M8

JAMES PRICE M12-13

24

KENNY BAKER '69 LIVE M10-13

30



LUCKY LADY (Kenny Baker, Joe Stuart & Blaine Sprouse - 1976)

♩=132 G

6 C G

11

16

21 C G

26

31

The musical score is written in G major (one sharp) and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as 132 beats per minute (♩=132). The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, and 31 indicated at the start of their respective lines. Chord symbols 'C' and 'G' are placed above the staff at measures 6 and 21. The melody consists of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a double bar line at the end of the final measure.

METHODIST PREACHER (Kenny Baker 1969 & ca.1972)

road map: 1 - 2 - 3 - 4 - 3

$\text{♩} = 138$

The main musical score consists of six staves of music in G major (one sharp). The tempo is marked as $\text{♩} = 138$. The score is divided into four measures, each marked with a boxed number: 1, 2, 3, and 4. Measure 1 starts at measure 1 and ends at measure 5. Measure 2 starts at measure 6 and ends at measure 10. Measure 3 starts at measure 11 and ends at measure 15. Measure 4 starts at measure 16 and ends at measure 22. Chord symbols G and D are placed above the staff at various points. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line at measure 22.

tag

The tag section is a single staff of music. It begins with a double bar line, followed by a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' over the notes. The tag ends with a double bar line.

M4 or 8

The M4 or 8 section is a single staff of music. It contains a series of eighth and sixteenth notes, some of which are beamed together. The notation is simple and appears to be a short melodic phrase.

M1-4 Stuart Duncan - 1990

The M1-4 section is a single staff of music. It begins with a double bar line, followed by a series of eighth and sixteenth notes. Chord symbols D and G are placed above the staff. The notation is more complex, featuring many beamed eighth and sixteenth notes. The piece ends with a double bar line.

MISSISSIPPI (RIVER?) BLUES (Bobby Hicks ca. 2002)

$\text{♩} = 118$

5

9

13

17

21

25

29

accomp. stops
for 1 measure

A D A E A D A E A B D A E A D A E A

MONROE'S BLUES (Jimmy Campbell - 2001)

$\text{♩} = 80$  G C



5 10 14 18

FINE

D.S. AL FINE

M12-13 MICHAEL FEAGAN - 2007



22

MONROE'S BLUES (Kenny Baker, Blaine Sprouse & Joe Stuart - 1976)

$\text{♩} = 80$  **OR F NAT.**



5 10 14 18

FINE **FINE** **(D.S. AL FINE)** **(D.S. AL FINE)**

MONROE'S HORNPIPE

[A] $\text{♩} = 135$ Bobby Hicks - 1958

A D E A D E A

6 4 E A **[B]**

10 D A

14

18 D A

22 tag

27 **[B]** A Jimmy Campbell - 2001 D

33 A

37 M30-31

NANOOK OF THE NORTH (James Bryan)

road map: A - B - A - C

[A] $\text{♩} = 116$ A D E A

6 E A **[B]** *To Coda*

11

16 E A *D.C. al Coda* **[C]**

22 E

27 A 1. A 2.

M6

THE OLD BROWN COUNTY BARN (Bobby Hicks & Glen Duncan - 1985)

road map: A1 A2 B A2

Band plays the rhythm of measure 9.

$\text{♩} = 138$ INTRO.

The musical score is written for two staves in G major (three sharps) and 4/4 time. It begins with an introduction marked 'INTRO.' and a tempo of 138 beats per minute. The first system shows the initial melody and accompaniment, with a key signature change to E major (two sharps) indicated by a box containing a stylized 'S' and the letter 'A'. The second system continues the melody, with a key signature change to F# major (three sharps) indicated by a box containing a stylized 'S' and the letter 'B'. The third system features a key signature change to E major (two sharps) indicated by a box containing a stylized 'S' and the letter 'E'. The fourth system includes a key signature change to F# major (three sharps) indicated by a box containing a stylized 'S' and the letter 'F#'. The score concludes with a 'TO CODA' instruction. Measure numbers 6, 11, and 16 are marked at the beginning of their respective systems.

2

OLD BROWN COUNTY BARN

(D.S. AL CODA)

21

(D.S. AL CODA)

21

B

TATER TATE M6-10

26

MICHAEL CLEVELAND CA.2004

(A) B ♩=176

31

F#7

37

E M18-21

40

NORTHERN WHITE CLOUDS (Jimmy Campbell -1990 & Michael Cleveland)

road map: A - B - C - A' - B - C - A

$\text{♩} = 108$

1. 3. 2. 4.

D.C. AL FINE

A'

APPROX. TIMING

D.S. AL CODA

M24-25

M9

THE OLD KENTUCKY BLUES (RON STEWART - 1994)

A1 $\text{♩} = 108$

5

8

11

A2

13

16

19

22

25

B MIX OF OPEN & FINGERED ON E & A STRINGS

28

31

33

OLD DAINGERFIELD

$\text{♩} = 124$ (A) A JIMMY CAMPBELL CA.1990

6 10 14 18 23 28 33

1. E A

2. E A

1. 2.

2



A STUART DUNCAN

OLD DAINGERFIELD

37

43

48

OLD DANGERFIELD (James Price - 1998)

$\text{♩} = 132$

A

5

9 **E** **A** **A**

13

17 **E** **A** **B** **A** **D** **A**

21 **E** **A** **D** **A** **E**

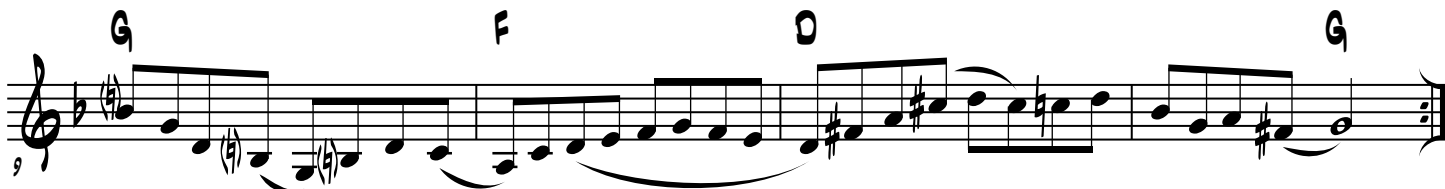
25 **A** **A** **D** **A**

3

3

THE OLD MOUNTAINEER (Jimmy Campbell - 1993 & live)

♩=112



M5 & 7 ON THE REPEATS



ALT. M8



OLD STAGECOACH (Robert Bowlin ca. 2002)

$\text{♩} = 132$

5

10

14

19

23

M15

OLD TENNESSEE RIVER (Jimmy Campbell - 1995)

$\text{♩} = 96$

[A] E D E

6 B ♩ E

11 D E B

16 E **[B]**

21 B

26 E

31 B E **[C]** E hits on downbeats D

36 E resume rhythm E hits on downbeats D B resume rhythm

41 *D.S. al Coda*

♩=140

G D G D G

6 D G D G 1. 2.

11 C F C G C F

16 C G C 1. 2.

PANHANDLE COUNTRY

MM= 138 -168

road map: A - B1 - A - mandolin or banjo - then next solo B2 - A

$\text{♩} = 162$ **A** C Richard Greene 1967 F

5 G C

10 F G

15 C **B1** F

20 G C 1

25 **B2** 2 to banjo then, C F

30 G C 1 2

35 **A** F 1 3 G G

2

PANHANDLE COUNTRY

41 Fine

A $\text{♩} = 160$ Kenny Baker 1976 & '68

47 C F G

52 1. C 2. C

B1

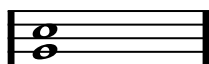
58 F G

64 C 1. C 2. **B2** to banjo then,

70 F G

74 C 1. 2.

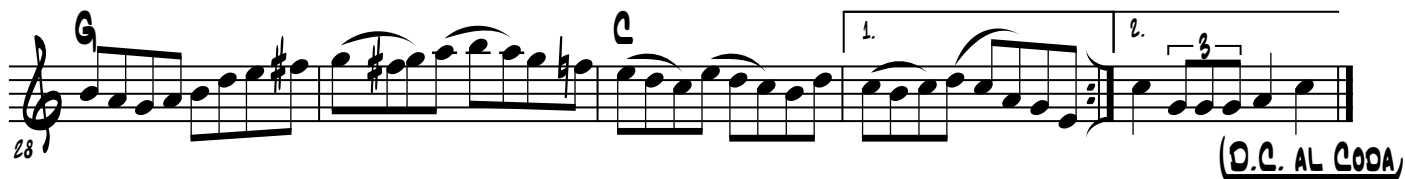
78

alt. M18alt. M18-19 Billy Baker 1961

PANHANDLE COUNTRY (BOBBY HICKS)

THIS IS WHAT HICKS SUGGESTS FOR THE LEAD WHEN HE PLAYS HARMONY.

♩=138 ON ORIGINAL RECORDING



PILGRIM'S KNOB (Blaine Sprouse)

$\text{♩} = 126$

[A] A E A

6 **[B]** D E A

12 E A D E A

17 **[C]** Fine 4 0 4 0

22 E A E A D.S. al Fine

27 **M12 & 21**

30 Robert Bowlin ca. 2002 He plays A-C-B. **M6-8** E **M21**

35 **M1** **M25**

POCOHANTAS (Robert Bowlin - ca. 2002)

road map: A - B - A(2nd ending) - C - D - B2 - mandolin - banjo - then D - B'

♩=128

A A m

6 1. E

10 2. E A m *To section C* **B** D A m

17 1 E *D.S. al "to section C"*

22 **C** hits on 1 & 3
from 3rd A section

29 E A m 1. 2. **D** 1

38 E A m 4

45 **B2** D

51 A m 1 D E

2

POCOHANTAS

57 like 2nd half of section D A m 4 E A m

65 B' D A m D mandolin & banjo solos then D then

72 E A m a mix of sections D & A 3

77

82 tag

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff (measures 57-64) begins with a box containing the text 'like 2nd half of section D'. Chords A m, 4, E, and A m are indicated above the staff. The second staff (measures 65-71) starts with a box containing 'B'' above a 'D' chord. Other chords shown are A m and D. A note indicates 'mandolin & banjo solos then D then'. The third staff (measures 72-76) has chords E, A m, and a box containing 'a mix of sections D & A'. A triplet of eighth notes is marked with a '3'. The fourth staff (measures 77-81) continues the melodic line. The fifth staff (measures 82-88) is labeled 'tag' and concludes with a final chord.

REEL FOOT REEL (James Bryan)

♩=120

D A m

6 D G A D

10 A m

15 D A m D

RIGHT ON, RIGHT ON (Kenny Baker - 1981 & Fletcher Bright ca. 2005)

♩=144

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). The tempo is marked as quarter note = 144. The score consists of seven staves of music, with measure numbers 6, 11, 16, 21, 26, and 31 indicated at the start of their respective staves. Chord symbols are placed above or below the staff to indicate harmonic structure: F major, B-flat major, C major, F major, G7, and B-flat major. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line appears at the end of the seventh staff, indicating the end of the piece.

6 11 16 21 26 31

F B \flat F C B \flat F G7 C B \flat F C F

ROAD TO COLUMBUS (Kenny Baker - 1976 & 1980 live)

Add open A drone to M17-18.

♩ = 144 **INTRO**

5 **MONROE PLAYS C# HERE**

14

19

24

29 **HOW MONROE PREFERRED M9.**

33 **M9 STUART DUNCAN**

A M6-7 S. DUNCAN

38 **M29-31 DUNCAN**

40 **BOBBY HICKS - 2009 M7-9**

45 **HICKS - M25-27**

49

ROANOKE

♩=160 Richard Greene '67 G

6

11

15

19

♩=148 Robert Bowlin 1993 G

24

29

34

37

M13-14 C

swing 1/8's

ROXANNA WALTZ (Kenny Baker - ca. 1973)

MM=94

6 1. G C G 2. G C C7

12 F F#dim C D

18 G C E F C

24 F G To Coda C C E A A/G#

30 D A D E 1. A E

36 2. A A7 D D#dim A

42 B7 E A A/G#

48 D A D E A G D.S. al Coda

54 C

SHENANDOAH BREAKDOWN

$\text{♩} = 160$ KENNY BAKER 1963 & 68

Measures 1-15 of the musical score for 'Shenandoah Breakdown' by Kenny Baker. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as $\text{♩} = 160$. The score is written in treble clef. Chords are indicated above the staff: A (measures 1-2), D (measure 3), A (measure 4), E (measure 5), A (measure 6), D (measure 7), E (measure 8), 1. A (measure 9), 2. A (measure 10), D (measure 11), A (measure 12), D (measure 13), E (measure 14), 1. A (measure 15), 2. A (measure 16).

STUART DUNCAN 1992

Measures 17-26 of the musical score for 'Shenandoah Breakdown' by Stuart Duncan. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is written in treble clef. Chords are indicated above the staff: A (measure 17), D (measure 18), A (measure 19), E (measure 20), A (measure 21), D (measure 22), E (measure 23), A (measure 24), D (measure 25), and A (measure 26). Measure 17 includes a first ending bracket labeled 'A1'.

SCOTLAND (Kenny Baker & Bobby Hicks - 1958)

road map: A (rhythm hits on downbeats) - B - C - (mandolin BC) - fiddle B - C - A' - B - C - fade

Baker **Hicks**

$\text{♩} = 110$ **A** A

KB **BH**

6 2. **B** § 3

11 *To Coda*

KB **BH**

15 **C** *D.S. al Coda*


19

A'

[illegible]

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a common time signature (C). The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. A double bar line with repeat dots follows. The melody continues with a quarter note C5, then a quarter note D5, and a quarter note E5. This is followed by a quarter note F5, then a quarter note G5, and a quarter note A5. The system ends with a quarter note B5, then a quarter note C6, and a quarter note D6. The number '3' is written below the staff at the end of the system.

24




24


1. 2.

A musical staff containing six measures. The first measure has two eighth notes. The second measure has one eighth note with an arrow pointing to it from below. The third measure has one eighth note with an arrow pointing to it from below. The fourth measure has one eighth note with an arrow pointing to it from below. The fifth measure has a quarter note. The sixth measure has a half note with a slur over it.

28 fade



28 fade



Musical notation for measure 28. The staff is in treble clef with a key signature of two sharps (F# and C#). The measure begins with a repeat sign. The melody consists of eighth and sixteenth notes, with three triplets indicated by a '3' below the notes. The measure ends with a double bar line and repeat dots.

SOUTHERN FLAVOR (JIMMY CAMPBELL - CA. 1990 - 2 PERFORMANCES)

$\text{♩} = 142$

[A] EM

B

EM

G D EM

1. 2.

B

EM

B

A EM

G B EM

M3-4

5

9

13

19

23

27

31

36

STONEY LONESOME (Richard Greene - 1966)

$\text{♩} = 135$ A

5

9

13

17

21

25

E A B1 G A (E) B2 E(G) E A (E) A

STONEY LONESOME

ARRANGED BY STACY PHILLIPS

ORIGINAL TEMPO $\text{♩} = 128$

Sheet music for "Stoney Lonesome" in A major, 2/4 time. The piece is arranged by Stacy Phillips. The tempo is marked as 128 beats per minute (♩ = 128). The key signature is two sharps (F# and C#).

The music is written for two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The piece is divided into measures, with measure numbers 5, 9, and 13 indicated at the start of their respective systems.

Chord markings are present above the staff:

- Measure 1: A
- Measure 5: E, A
- Measure 9: G
- Measure 13: A, E, A

The notation includes various musical symbols such as notes, rests, and accidentals, indicating the melody and harmony of the piece.

SUGAR LOAF MOUNTAIN (BOBBY HICKS, BUDDY SPICHER & MICHAEL FEAGEN - 1988)

(A) $\text{♩} = 134$

VIOLIN 1

VIOLIN 2

VIOLIN 3

VLN. 1

VLN. 2

VLN. 3

5

1. 2.

E AM E AM

To CODA

10

14

18

D E

D AM E AM

D E

2

SUGAR LOAF MOUNTAIN

(D.C. AL CODA)

VLN. 1

22

D A^M E A^M

VLN. 1

26

VLN. 2

VLN. 3

VLN. 1

29

VLN. 2

VLN. 3

ALT. M6-7

SUGAR LOAF MOUNTAIN (Jimmy Campbell - 1990)

A $\text{♩} = 134$ A m E

5 A m

9 **B** D E

13 D A m (E) E 1. A m 2. A m

18 M1-2

21 M9-12 D E

Michael Feagan - 1988

27 M2&6

B D $\text{♩} = 126$ E

33 D A m E A m

TEXAS BLUEBONNET (Buddy Spicher - 1977)

♩=156

[A] 0 0 C 2 3

5 F G C [A]

10 F G

15 C [B] F C

20 F G

[A] 25 F

30 G C bouncing bow 3 3 3

TALL TIMBER (Bobby Hicks & Gordon Terry - 1955)

$\text{♩} = 176$ G also played as M1

5 1.

9 2. C

13 G D

17 G 1. G 2.

20 tag

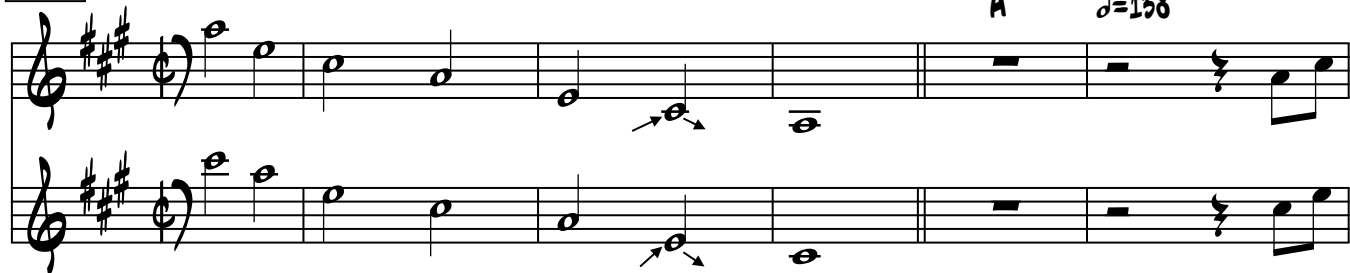
27 M1 M11 M2 Most now play M16 this way D

TALLAHASSEE (Kenny Baker & Red Hayes - 1970)

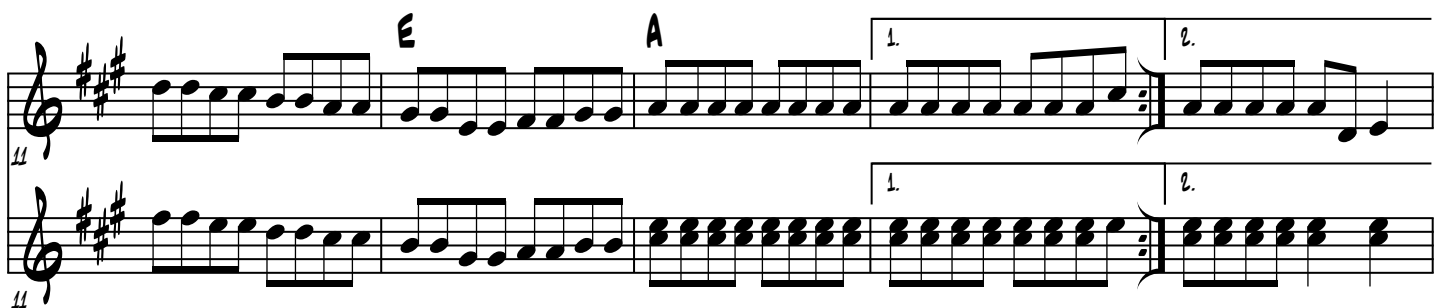
road map: intro - A - B - banjo solo - C - mandolin solo - C - A - coda

INTRO

GUJAR RUN & VAMP
A $\text{♩} = 138$



A



B



TALLAHASSEE

Measures 21-26 of the Tallahassee piece. The key signature is two sharps (F# and C#). The melody in the upper staff features a first ending (1.) and a second ending (2.). The lower staff includes a 'SIC' marking above measure 22. Measure 26 ends with a fermata over a whole note E.

TO BANGO, THEN

Measures 27-30 of the Tallahassee piece. Measure 27 is marked with a circled 'A'. Measures 28-30 feature first and second endings. The lower staff contains a continuous eighth-note accompaniment pattern.

Measures 31-38 of the Tallahassee piece. Measure 31 is marked with a circled 'C'. The melody in the upper staff includes a wavy line indicating a trill or grace notes. The lower staff continues the eighth-note accompaniment pattern.

MANDOLIN, THEN SECT. C,
THEN SECT. A, TO CODA 3X

Measures 39-44 of the Tallahassee piece. Measure 39 is marked with a circled 'E'. Measures 40-44 feature first, second, and third endings. The lower staff continues the eighth-note accompaniment pattern.

TANYARDS (Jimmy Campbell - 1994)

♩ = 120

A 4X AM E AM 4X

B G AM **FINE**

6 G AM **C** A

12 AM

18 AM

23 (E) AM **D** A

29 AM **D2** A

34

39 AM **D2'** A

45 **(D.C. AL FINE)**

TEXAS LONE STAR (Michael Feagan w/ Bobby Hicks & Buddy Spicher-1988)

intro. $\text{♩} = 110$ [A] A m E D

6 1, 2, 3. A m 4. A m [B] 2nd x through the form, play this section twice, an octave lower

11 E A m

16 E

20 A m last x ritard

TOMBSTONE JUNCTION (JIMMY CAMPBELL - 1993 & 2001)

$\text{♩} = 134$  G C



G D



G C 4 D G




C G



D G **To CODA** 

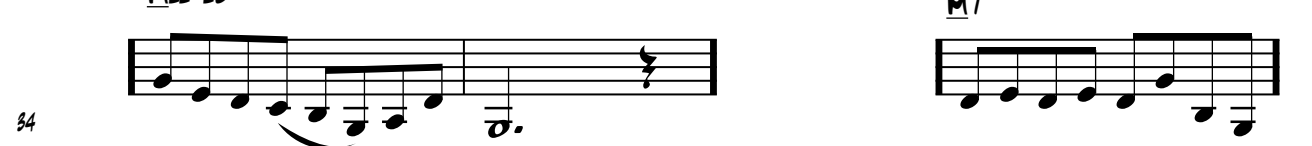
D.S. AL CODA 

ALT. M5-8



30

M11-12



34

M7



TRAIL OF TEARS

$\text{♩} = 112$ Billy Joe Foster - 1988

[A] **EM** **D** **EM** **1.3**

2 **4.** **[B]**

11 **A** **8**

16 **EM** **SLOW TRILL**

21 **B** **EM** **B**

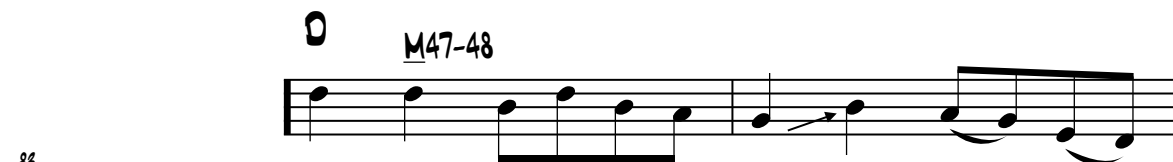
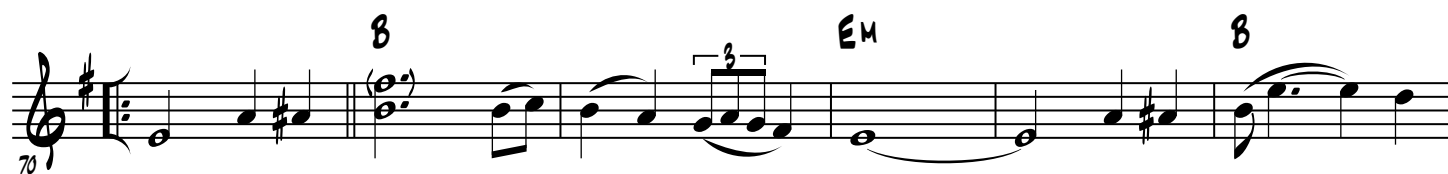
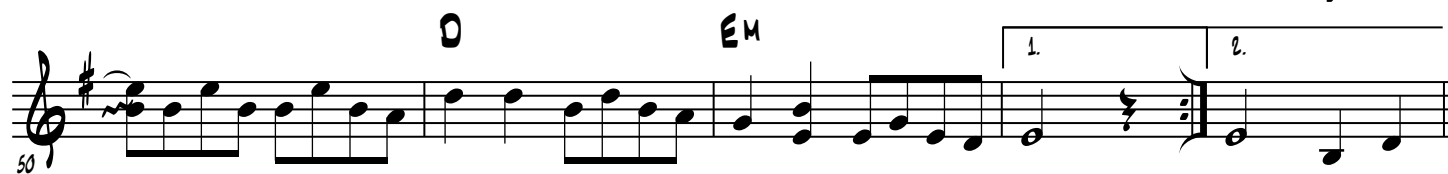
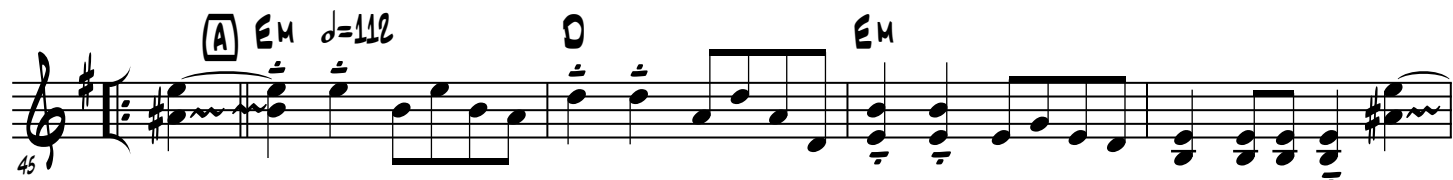
26 **EM** **B** **1.** **EM**

31 **2.** **EM** **[C]** **(D.C. AL CODA)**

36 **{ FINE }** **REPEAT W/ RIT.** **RIT.** **ETC. FADE**

M24-26

40



UNTITLED TUNE IN C (Buddy Spicher - 2007)

In the triple fiddle arrangement, the 3rd part is played 2 or 4 times

♩=148 [A] C G C

7 1. G C 2. G C

13 [B]

17 ↑

21 [A] G C

21 3

21 3

21 3

26 G C 2.

26 1. 2.

26 1. 2.

2

UNTITLED TUNE IN C

31 B

1, 3. 2, 4.

31 1, 3. 2, 4.

31 1, 3. 2, 4.

UNTITLED WALTZ (Bobby Hicks)

♩-116

7

13

21

27

VIRGINIA DARLIN'

Add open E drones

$\text{♩} = 136$ **A**
BYRON BERLINE - 1967

Measures 1-20 of the musical score for 'Virginia Darlin' by Byron Berline. The key signature is A major (three sharps). The score is written in treble clef with a 4/4 time signature. Chord symbols A, D, and E are placed above the staff. Measure numbers 5, 9, 13, 17, and 20 are indicated at the start of their respective lines. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes first and second endings marked with '1.' and '2.'. An upward-pointing arrow is present in measure 10.

Measures 21-28 of the musical score for 'Virginia Darlin' by Jimmy Campbell. The key signature remains A major. Chord symbols A and D are present. Measure numbers 23 and 28 are indicated. The notation continues with eighth and sixteenth notes. A '4 0' marking appears above the staff in measure 27, likely indicating a fretting instruction.

WATERMELON ON THE VINE

$\text{♩} = 172$ BILLY BAKER 1961 (BAND INTRO.)

A1

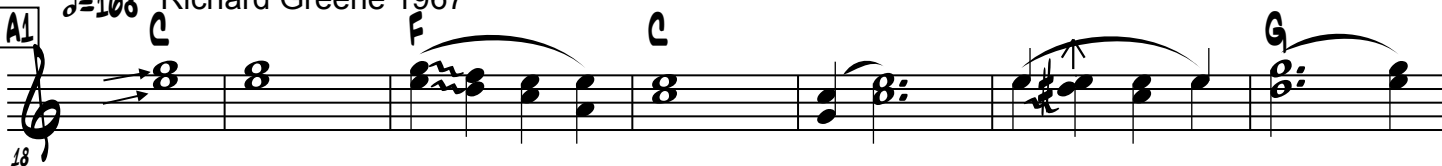


A2



$\text{♩} = 168$ Richard Greene 1967

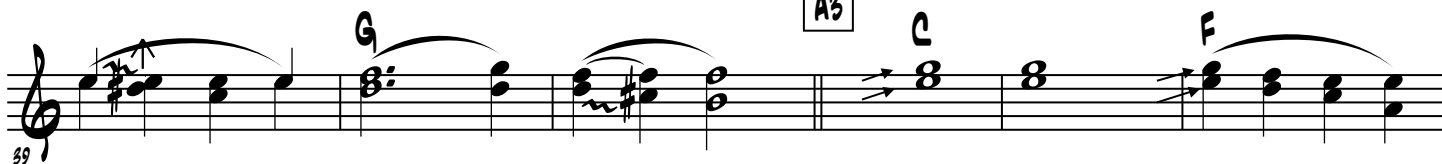
A1



A2

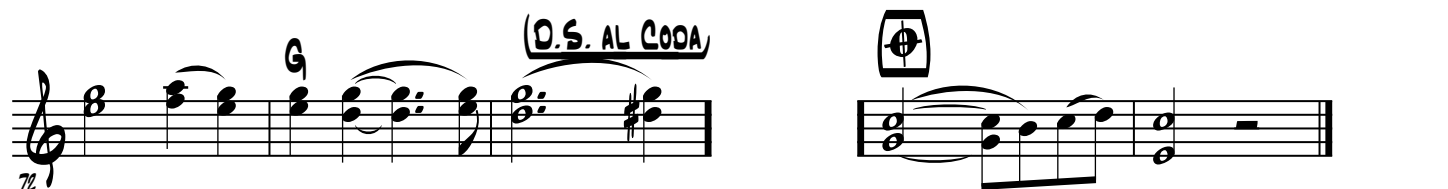
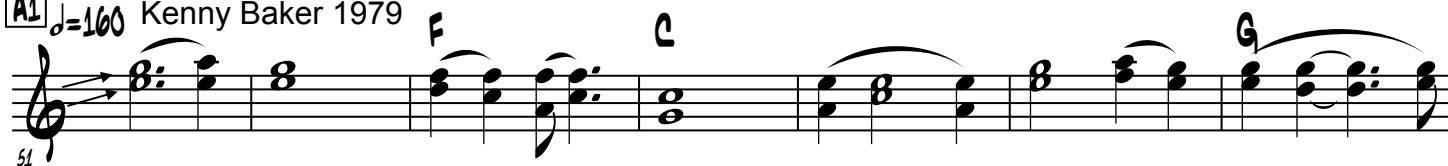


A3

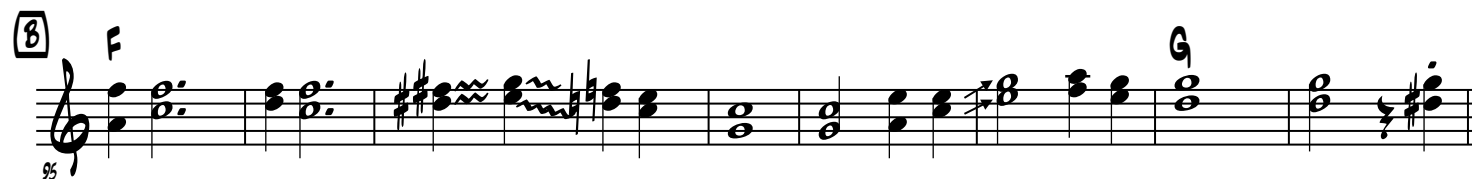
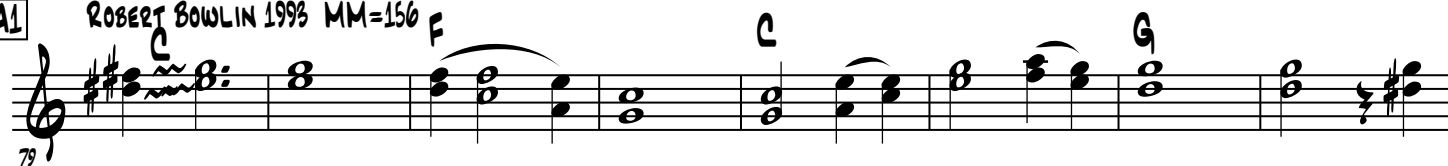


WATERMELON ON THE VINE

2
A1 $\text{♩} = 160$ KENNY BAKER 1979



A1 ROBERT BOWLIN 1993 MM=156



A3 RHYTHM HITS

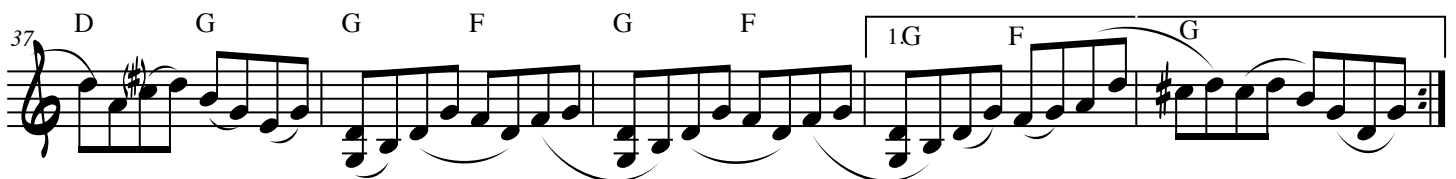
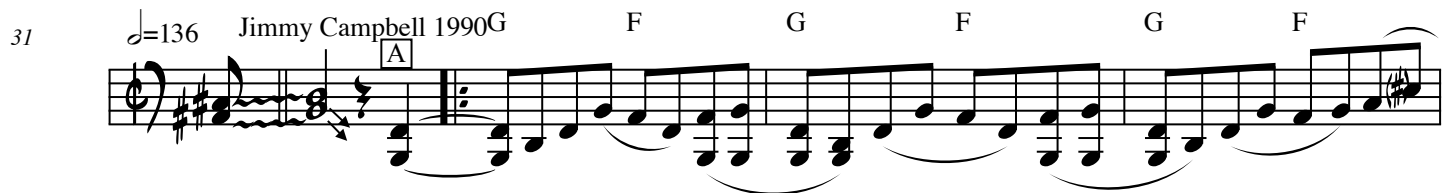
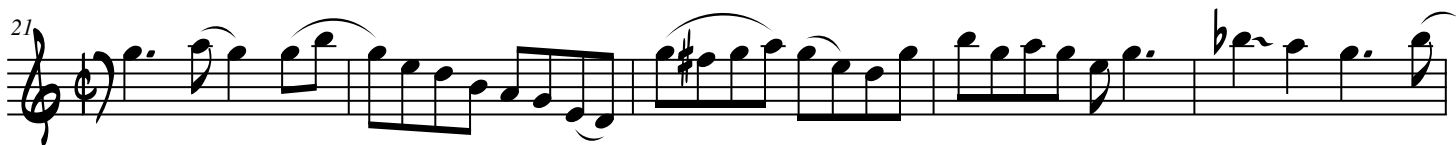


WHEEL HOSS

Kenny Baker - 1976

♩=144

[A] G



2

WHEEL HOSS

42 2G F G B

46

51

56

61 tag

66

WHEEL HOSS

INTRO

Bobby Hicks ca.2000

(A)

♩=132

4

9

14

19

24

29

Stuart Duncan 1996

35



ALT. M43-44

M44

ALT. M38



M40

M37

M40

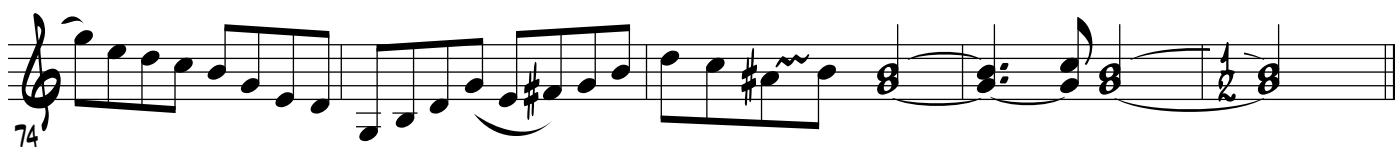


B



B G

BYRON BERLINE 2004



WHEEL HOSS

arr. Stacy Phillips

On the original, 1954 recording the tempo was MM=132

The last, odd meter measure is for the famous guitar bass run on this piece.

G

play 4x

5

G

9

13

WATSON'S BLUES (Jimmy Campbell - 1994)

heavy swung 1/8's

$\text{♩} = 124$ GUITAR RUN  E D E A 3

1. E B

2. E B TO CODA E A 3

15

19

(D.S. AL CODA)

22



$\text{♩} = 144$ ALT. M8-9 FROM KENNY BAKER

26



ALT. M12-13



WHITE HORSE BREAKDOWN (Kenny Baker & Chris Sexton)

$\text{♩} = 124$ intro.

3

6

3

10

1. 2.

14

↑

18

To Coda 1. 2. D.S. al Coda 3

22

tag

WOLF TRAP BLUES (Glen Duncan - 1985)

heavily swung 1/8's

$\text{♩} = 170$

A1 E

5

A2 E

9

B E **B** A

14

E A

20

A3 E

24

B E $\frac{1}{3}$

29

WOODSTOCK HORNPIPE (Jimmy Campbell - 1995)

$\text{♩} = 112$

5

9

13

17

STRAWBERRY POINT (Stuart Duncan - 1998)

♩=128

6

11

16

21

A

G

B

Em

G

Em

C

1.

2.

UNTITLED TUNE IN D (Buddy Spicher -2007)

road map: mandolin ABCB - fiddles ABC - mandolin B - mandolin & fiddles A

A $\text{♩} = 138$
D

5

5

9 **B** A D 1, 3.

9 1, 3.

13 D 2, 4. G A D **C**

13 2, 4.

19 A₁. D A₂. D

19 1. 2.